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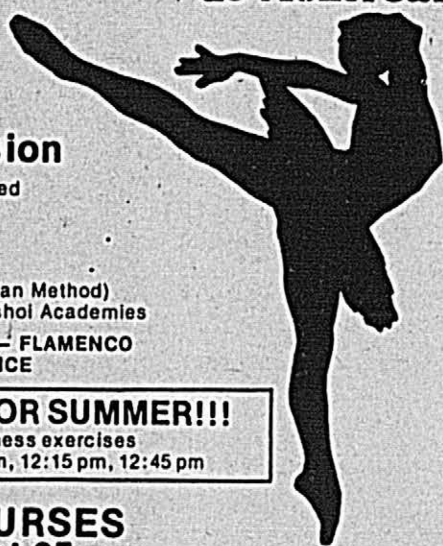
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McGill Students' Society

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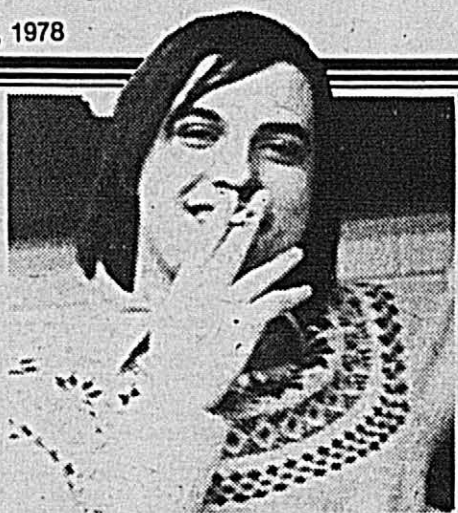
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Thank you

Only three more issues of the Daily will be published before the end of the year, totalling 101 issues in all, even with the loss of the French edition in the second semester.

* We would like to thank all the students who donated their time, energy, creativity and talent to the publication of McGill's student newspaper and hope that next year, more people will become involved in the only daily student newspaper in the Commonwealth.

If you enjoyed the Daily this year, you should join our ranks. If you despised the paper, then only your participation can change it.

Thanks go to all the people who produced the paper this year, the Advertising Manager, Irena Loewy, SST Typesetting and Trans-Continental Printing.



Daily Classified

These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by noon appear the following day. Rates, 3 consecutive insertions: non-profit-making activities & individual students' announcements — \$3.00, maximum 20 words, 15 cents per extra word; all other — \$8.00, maximum 20 words, 30 cents per extra word (even if sponsored by non-profit-making organizations).

PERSONAL

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MISCELLANEOUS

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March 30
THE CASTLE

April 6
THE BIG SLEEP

April 13
PYGMALION
FDA, 7 & 9:30

March 31
DAY OF THE LOCUST

April 7
THE PASSENGER

April 14
DR. STRANGELOVE
L-132, 7 & 9:30

STUDSOC:

PREACHES HARD LINE

by Ellen McKeough

Council last night recommended to next year's Council the adoption of the guidelines of the Task Force on Budgetary Allocations when granting subsidies to the functional groups.

The Task Force's report defines a functional group as "a McGill organization recognized by McGill Students' Council which provides a service to McGill students at large on a frequent regular basis." This past year, eleven functional groups, including the McGill Daily, the Film Society, Radio McGill and the Women's Union, were funded.

StudSoc Treasurer Phil Gertler, a member of the Task Force, hopes the recommendations will "bring order to the chaos that was prevalent this year" in granting functional groups' budgets. The recommendations call for a formalizing of the budgetary allocation process and for a survey of student opinion on the necessity of functional groups.

VP Internal Fred McMahon questioned the usefulness of a survey in allocating budgets, saying that "objective surveys are hard" to conduct, and that the results will be highly suspect." McMahon also

questioned paying the McGill Student Entrepreneurial Association's (MSEA) ability to construct and conduct the survey.

David Malen, President of the MSEA, stated that his group has a "professional nature" and has done work for the City of Montreal, various banks, and the University. Malen said the survey would not "try to qualify the value of the groups," just measure student awareness and predisposition to them. According to Malen, the survey would be stratified by sex, faculty, and possibly along other lines.

Councillor Glenda Itlaba, President of the International Students' Association (ISA), moved that "no cultural club be granted a budget unless it has a representative sitting on the International Students' Association Council". Council decided to adopt the proposal as operating policy.

Yesterday was the last meeting of the '77-78 Council. StudSoc Prez Terry Reed thanked the councillors for their "concern during this past year," and said that "there is now a viable vehicle for students to express themselves due to your efforts."

The Faculty election and referendum on the Students' Society Constitution end next week with the following faculties going to the polls:

Faculty	Date
Medicine	April 3
Music	April 5 and 6

Research:

Profs protest funds

OTTAWA (CUP) — The Canadian Association of University Teachers has objected to research funding allocations, which, it says, are not enough to continue present research projects and will not permit new research to be funded.

The CAUT, which represents 23,000 university professors, librarians and researchers, said March 20 that research estimates tabled in the House of Commons do not take into account inflationary increases in research.

According to the federal estimates: the National Research Council is to receive a \$104.8 million grant, an increase of 7.1 per cent; the Medical Research Council is to get a 3.8 per cent increase to \$60 million, and the social sciences and humanities research program of the Canada Council will receive \$31.1 million, a 7.9 per cent increase.

CAUT says the estimates in all sectors "do not take into

account inflationary increases in research supported by the councils, since the current rate of inflation for all research hovers between 10 and 15 per cent, depending on the sector."

The association adds that the announced funding "seems to be consistent with the govern-

Two-tier fees:

Demo planned

by Ann Brocklehurst

The Committee to Oppose Differential Fees met yesterday at McGill to discuss their opposition to the provincial government bill implementing next January higher fees for foreign students at Quebec universities.

While the government maintains that differential fees are necessary to keep American students seeking a cheap education from flooding Quebec universities, the Committee

feels that the students hardest hit by the law are those from underprivileged Third World countries. In order to protest this injustice, the Committee is urging all students who support the struggle against differential fees to sign and help circulate a petition protesting the government action. Interested students can also participate in a protest march to be held Friday at 12:30 pm in front of the PQ's offices—Hydro Quebec Building, 75 Dorchester W.

by Sid Gluss

Ministerial responsibility does not mean that a minister is responsible for the actions of all his subordinates, according to former Solicitor-General and current Minister of Consumer

and Corporate Affairs Warren Allmand, who spoke about the RCMP scandal in a recent appearance at McGill University.

Allmand pointed out that ministerial responsibility has often been misinterpreted by the general public and the press. "A minister is responsible for taking the trouble to find out if anything illegal is going on in his department and for instituting certain measures should he be informed of any wrongdoings. If he does this, then he should not be blamed if anything occurs which he did not know about." He added that it is not the responsibility of the Solicitor-General to administer the day to day activities of the RCMP since this would give him unauthorized political leverage. The minister should see the appropriate laws are passed and set guidelines for police activity which should then be followed up to insure their usefulness.

In his years as Solicitor-General, Allmand attempted to deal with the issue of legality of police action. In 1975 he established a code to better define national security and subversion, though it was not made public until Francis Fox became Solicitor-General. According to Allmand the controversy over the RCMP arose

not out of government negligence but rather "because the police felt they should interpret national security rather than the government."

Allmand spoke at length about his current role as Minister of Consumer and Corporate Affairs, a position which he has held for the past six months. He reflected on the growth of the consumer movement in the past ten years and pointed out that although the department is much smaller than previous government departments in which he has worked, its size does not detract from its importance.

He stated that the Consumer and Corporate Affairs fulfills the role of providing advice to the cabinet in relation to micro-economic policy as well as protecting consumer interests. The new product code which business has been utilizing is an example of the department stepping in to protect consumer interests. Allmand and his staff will determine whether this code has been helpful to consumers and then advise the government whether to accept it or not.

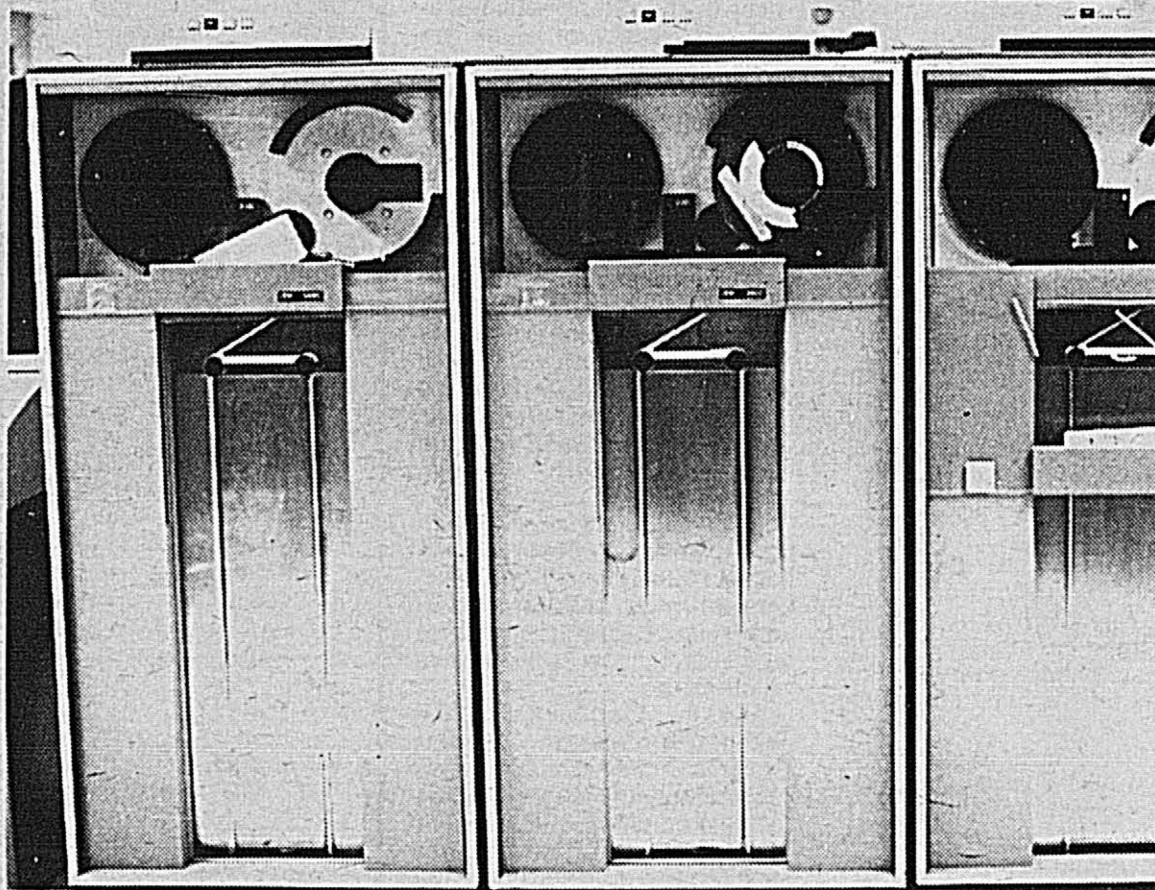
In answering questions from the audience, Allmand made reference to the government's efforts to improve Canadian combines legislation.

McGillDaily

Thursday, March 30, 1978

Volume 67, No. 103

3 Cents



Machines like this cost plenty and governments are not allocating enough funds to scientific research according to the CAUT.

RCMP:

Cabinet not responsible

Letters

Redpathripoff

To the Daily:

Fines in the Redpath Library, particularly the reserve section, are disproportionately high in relation to the amount of time a book has been overdue. I most definitely concede that the need for fines is mandatory, but these fines must be in accordance with the reality of the situation. The present enforcement of fines reflects an overly concerned attitude for the person who is waiting for the book and basically shows little regard for the individual who has returned the book late.

Firstly, I am sure that the vast majority of the time there is not someone who is waiting for a book to be returned due to the fact there are usually more than one copy of reserve books available. But, if it should be proposed that I am incorrect in making this assumption, I can only reply that, without question, the library is inadequately stocked with the necessary amount of books. So, I ask, should the individual student pay for the institution's shortcomings?

Secondly, it has been said that with cheaper fines books would not be returned. This statement in itself is rather lacking in rational thought. A large percentage of people do not return books on time not because of how cheap or expensive fines are, but rather as a result of the fines per se. Furthermore, if a person keeps a book for 49 hours rather than 48 hours, is a penalty of one dollar justified? I, for one, quite honestly do not think so.

Moreover, the present fines simply do not consider the element of human error. It can easily occur, and it does, that a student, with so much on his mind can accidentally just forget to return a book on time.

Jeff Matus
U2 Arts

Operation 'Mop-Up' in Southern Lebanon And the Zionist Dream

To the Daily:

Although we are tired of pointing out to the world proofs of the criminal nature of the

Israeli state, the last campaign of unbridled terror launched by the Israeli army against the Palestinian and Lebanese people is another testimony of this nature.

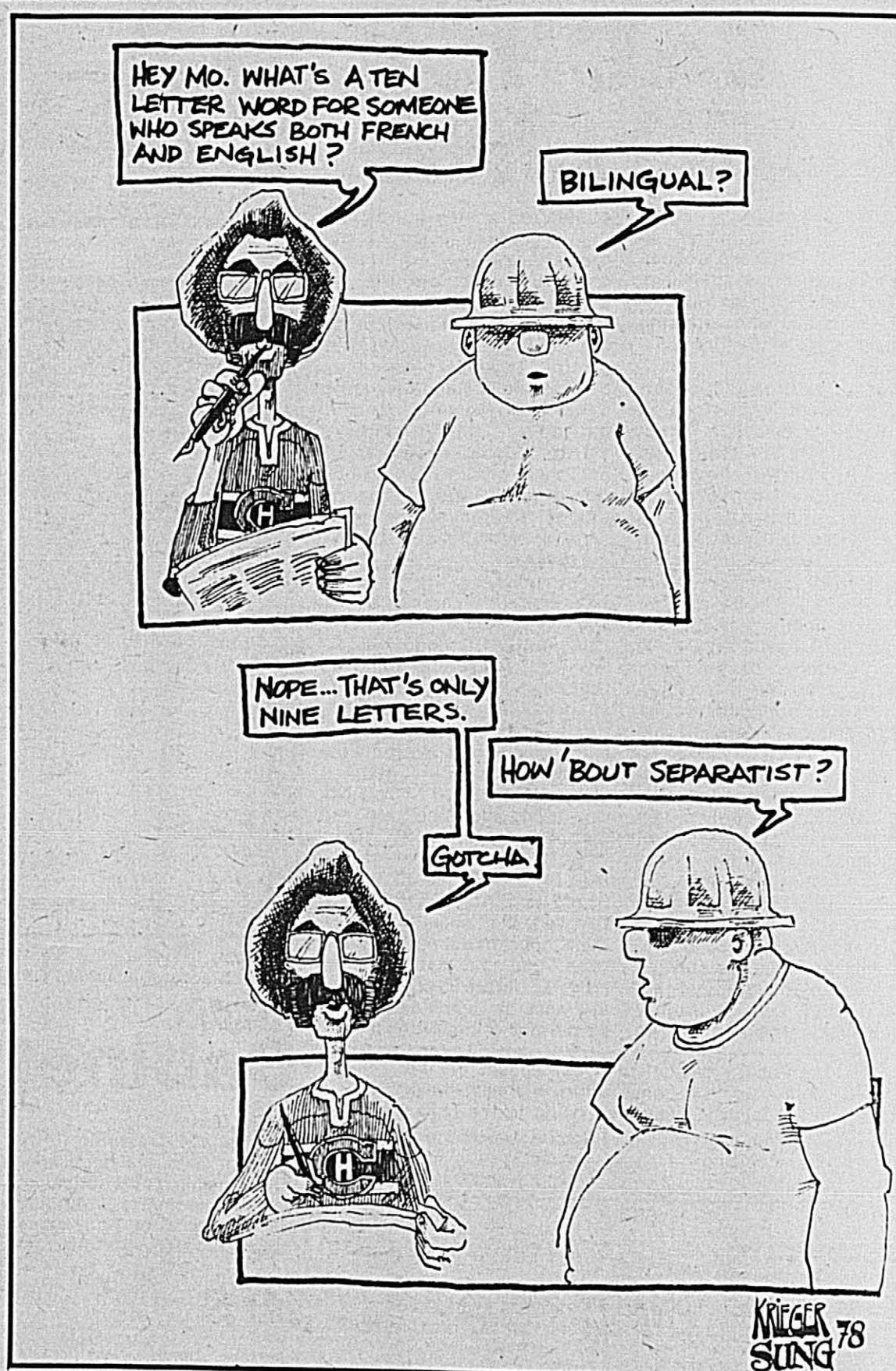
The latest Israeli military 'operation' in Lebanon is obviously aimed at two objectives; A) To kill as many Palestinians as possible and destroy the autonomous political organization of the Palestinian people. B) The establishment of an Israeli presence in South Lebanon as a prelude to implement yet another piece of the Zionist Dream: make the Litani River in Lebanon the Northern Natural Border of Eretz Yizrael.

The systematic terror will never break the back of the Palestinian people. History has clearly shown that a people united will never be defeated, and the Palestinians wherever they may be are united behind their leadership, the Palestinian Liberation Organization, and around their goal, to regain their inalienable right to nationhood. Supported by all the democratic and justice loving people of the world they will achieve their goals.

As for the landgrab, the cornerstone of the Zionist colonial dream, it will never guarantee the Israeli State secure borders. The people of the Arab East will never accept the Zionist state machine in its exclusivist, colonial and racist form in their midst even if one Arab regime or another declare it acceptable.

It is time for those who use bankrupt pseudo-moral values to address the injustice and oppression that breeds it in a principled and moral way. It is time they see the 'military operations' carried by one state or another on civilians for what they are: plain terrorism. The fact that this terrorism is wrapped in the respectability of official insignia and 'recognized' flags does not alter its nature.

The Israeli State machine should remember the end of the Third Reich, for it is the Reich that formulated the theories so dearly espoused by Israeli leaders: the ex-



panding secure borders, preventive occupation, historical rights... etc. That the Zionist State augmented this list by Biblical mythology neither add credibility nor respectability to it.

As we are certain of the victory of the Palestinian people, we are also certain that the Jewish people will liberate themselves of the oppressive ideology around which the present Israeli State institutions are built. An ideology that breeds a siege mentality seen only in Rhodesia and South Africa, and that is trying to turn the Israelis into the executioners of a whole nation. Mr Begin, the living proof that terrorism pays sometimes, will realize sooner or later that it is always the anvil that breaks the hammer and not the other way around.

Victory is the ally of the Palestinian people and their

leadership, for it is they who are fighting in the same trench with their freedom-fighting colleagues in Namibia, Azania and Zimbabwe against the last strongholds of settler colonialism in the world.

McGill Arab Students' Society

Accusations false

To the Daily:

In response to Miss Jackie Leung's letter on 23rd March, 1978, I on behalf of the MCSS Drama Group would like to clarify the following:

Firstly, during the Annual General Election held by the McGill Chinese Students' Society on March 17, members who voiced up their opinions had definitely stated that they were not speaking for the MCSS Drama Group. Accordingly, the Drama Group was thus not responsible for what they had spoken during the meeting.

Secondly, I would like to point out that there was no 'planned action' whatsoever intended by the Drama Group during that Annual General Election. Being profoundly overwhelmed with disgust and anger, Miss Leung thus stated in her letter: 'getting the audience emotionally involved and messing up the whole intended election agenda was their initial plan.' As the Chairperson of the Drama Group, I am in a position to stand up and defend ourselves against such faulty accusations.

As members of the MCSS, we, the members of the Drama Group, are sorry to see such 'complete chaos' appeared during the annual general election. However, it was definitely not what the Drama Group had intended to create.

Lance Tsang
Chairperson
MCSS Drama Group

McGill Daily

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Anglophones part of Canadian Kultur

MONTREAL (CUP) — For many of Quebec's anglophones, the daily newspaper serves up a steady diet of new and more indigestible language and cultural legislation whipped up by the Parti Quebecois.

But not all of them are reacting the same way. A series of articles about what the "anglos" should do, written by readers, appeared recently in the *Montreal Star*. It provided an interesting glimpse into how anglophones view themselves and what they should do.

John Peate, an insurance salesperson, argued that anglophones in Quebec are not in a ghetto but rather part of the larger English-speaking community of Canada.

"We need to recognize that we are not a small threatened minority but a significant sector of the Canadian population, differing from the majority of Canadians only in our residence. And we need to tell Levesque, Bourassa and others quite candidly to go to hell. We are one million of 17 million — English-speaking Canadians — and not any kind of minority," he wrote in the paper.

He argued against those anglophones who had tried to understand and relate to the Quebecois culture.

"Why? I have enough to do and to read without adding two narrow provincial newspapers as required reading. Also I do not want to see the latest Michel Tremblay play. There are too many plays in my language I want to see first. Perhaps if a good translation of Tremblay is ever done I will be able to judge whether I want to see his work."

And, explaining the move of anglophone youth out of Quebec, he wrote: "Why should anyone live with tyranny and discrimination when the border of freedom is just a few miles away?"

Another view among Quebec anglophones is one of "rapprochement". McGill University professor Storrs McCall — chairperson of the leading anglophone unity group, the Positive Action Committee — called on his fellow anglophones to bridge the cultural gap and preserve Canadian unity.

McCall stressed that Quebec anglophones should unite as a minority and fight for Canadian unity. He compared the position of Quebec anglophones to that of francophones in the rest of Canada. But unlike Peate, he argued that anglophones should become aware and familiar with the French language and Quebecois culture.

For McCall, the "two solitudes" of Montreal are the

"crucible of Canadian unity".

"If unity of our people cannot be found in Montreal it cannot be found anywhere in Canada. These considerations give Montreal a role of particular significance in the struggle for national unity... we want to preserve the integrity of Canada as a nation and the way we can best do this is to work together, French and English alike to build a new and stronger Quebec."

McCall termed "false" the image of the Quebec anglophone as a member of a privileged group. He noted that 88 percent of anglophones living in the Eastern Townships are blue collar workers, farmers, students, old age pensioners and UIC recipients.

A third and more radical view of the dilemmas facing

Quebec anglophones also appeared in the *Star*. Largely in response to McCall and the national unity option posed by the Positive Action Committee, the authors wrote that McCall's vision of Montreal and of a bilingual Canada was that of a "certain privileged class that benefits from a special status conferred by history and economic power."

Commented professors Gary Caldwell and Eric Waddell "It is worth noting that the Positive Action Committee has reflected in its founding members an 'inner sanctum' which represents a certain anglo-Quebec establishment, its financial and educational institutions, corporate enterprise and the professions. That group, or class, is now seeking to mobilize a segment of the population as an ethnic or

linguistic group. But to defend what? Is it their special interests or those of the population at large?"

Caldwell and Waddell ridiculed McCall's notion that the anglophone minority in Quebec shares the same problems as francophone minorities in the rest of Canada. "Everywhere outside Quebec the francophone community is undergoing massive assimilation, everywhere it is still struggling for minimal rights, and most everywhere it is materially disadvantaged compared with the anglophone majority."

They also criticized McCall's depiction of the anglophone minority as being predominantly working class. They reminded him that the workers in the Eastern Town-

ships are only 3.6 percent of the anglophone population in Quebec. And they pointed to studies showing that the anglophones, particularly in Montreal, where 75 percent of them live, are an economically privileged group.

Finally, they questioned McCall's idea that anglophones unite around ethnic lines in the face of the upcoming referendum and other political debates. For Caldwell and Waddell "what is at stake is the particular interests of an anglophone elite, interests that are assured through the defence of a certain political and economic order."

"It is not clear at all that the anglophone population as a whole is threatened," they conclude.

Degrees hit by stagflation says McGill placement officer

by Stuart Carré

According to Robert Senez, manager of the McGill Placement and Canada Manpower office, graduating students in Arts looking for a full time job would be better off denying their education.

"Student expectancies are too high" said Senez, and went on to advise that students must lower those expectancies if they wish to find any sort of work at all. "It is quite possibly better for graduating students to deny their BA in order to get jobs in today's market" he said.

For university graduates the job situation is likely to worsen before it improves. Unemployment and underemployment for university graduates is expected to increase until at least 1981, according to a Statistics Canada report, until 1983 according to a recent report in the *Financial Post*.

Contributing to the scarce job market for graduates are today's higher enrolment in post secondary education (in 1961 13% of eligible students went beyond high school, in 1977 the number was 25%). This increase has prompted many businessmen and politicians to urge young people to avoid a post secondary education.

Senez pointed out that another factor affecting the decreasing job opportunities for graduates is the lowering enrolment rate in elementary schools. Graduate teachers

face a much tighter job market as a result of this drop.

Shying away from making any comment on Canada's present economic troubles, Senez would only say that "Our business is stable" and that graduates must get used to "working at a lower level than they are qualified for."

Last year's figures on student unemployment compiled by Statistics Canada show that the rate of unemployment for students who attended school full time in March 1977 and planned to return in September was 10.8%. The figure for graduating students was 22.2%.

Senez, who will be leaving his position as manager of McGill Placement next week, concluded saying "I might be criticized for saying this, but if I were graduating with a BA this year, I'd be looking for a job as a clerk or typist as a good start for a new career."



When these people get their BAs, they will soon find that they aren't worth the skins they are printed on. In order to get a job, you might as well be a dropout.

Constitution should solve most problems

by Ellen McKeough

Many of the proposed amendments to the Students' Society's Constitution may appear insignificant to the student reading them for the first time in the copy provided at the polls (the StudSoc Prez is required to take only one course instead of three during his tenure of office, for example). However, other changes, if ratified by students in the referendum ending in mid-April, and then approved by Senate, are supposed to restore the "democratic rights" of students. Changes made in the by-laws of the Constitution (requiring Senate's approval only) prompted the Executive Director of the Students' Society to threaten the tendering of his resignation. Other by-law changes would change the function of the Judicial Board.

Direct elections

In 1975, the Students' Society was put under trusteeship for financial mismanagement, which precipitated a drastic re-thinking of the organization. The unamended version of the Constitution which StudSoc started out with last fall was the result of a series of poorly attended debates. In the ensuing referendum, students chose the Majority Report of the Committee to Restructure the Students' Society. The constitution that subsequently emerged from Senate stipulated that the President and Vice-president Internal, External and University Affairs and the Treasurer would be elected from Council by the councillors. Thus, in order to become President of the Students' Society under the present unamended constitution, a student must sit on Council as a club or faculty rep, or student governor or senator. Club or faculty duties, coupled with responsibili-

ties of a councillor, demand an inordinate amount of work from the student who aspires to an executive position. It can also mean a conflict of interests for the executive who must choose between what is best for his club or faculty, and what is best for the Society as a whole.

Election of the Executive by the Council leaves the student body with no power in choosing who directs its political alliances with student organizations such as ANEQ. As well, it does not require the candidates for the Presidency and Vice-presidencies to present platforms to the student body. However, the amendment supposed to solve these dilemmas meets them only halfway.

Amendments 5.1.6 and 5.1.7 call for the direct election of the President and VPs Internal and External, while the VPs for University Affairs and Finance will continue to be elected by Council from among its members.

Executive members have attempted to explain the indirect election of two of the VPs by arguing that it will prevent a slate of "cronies" from sweeping the executive positions and then supposedly re-organizing StudSoc as they see fit. Such an explanation ignores that final financial authority rests with a Council of some twenty students, which can effectively act as a check to the "cronies". Granted, the Executive Committee can exercise the full powers of Council between Council meetings, but any move taken by the Executive Committee that violates the wishes of Council would lead to a constitutional crisis.

This February, when the Daily requested an additional subsidy of \$5,000, Council, unable to reach a decision, mandated the Executive Committee to act. Council was unhappy with the

Exec Committee's decision, and one councillor threatened resignation, then returned to the next Council meeting to propose a motion of censure against the Executive.

It was also offered, in way of explanation by an Exec Committee member, that all five executives should not be elected directly because it "would confuse students" to have to "tick off five names at one time".

Student government back to students

In terms of the direction the Students' Society is taking, it is encouraging that Council amended the By-law containing the job description of the Executive Director, the chief full-time employee of the society. Many of the Executive Director's duties remain unchanged: he/she is still responsible for the hiring and firing of StudSoc employees, and the general day-to-day running of the Society and the Union Building. However, a new guideline clause introduced by Council into By-law 1.6 "requires the concurrence of the President of the Students' Society and/or the Executive Committee in the performance of his/her functions," except in the case of an emergency when the President is unavailable! At the March 1 Council meeting, present executive Director Ron Lerman spoke vehemently against the proposal, claiming it would tie the Director up further in bureaucracy. Lerman said that further subordination of the executive director could cause a loss of respect among the staff that he/she must supervise.

However, it is in the best interests of future Councils that the by-law be changed. In coming

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Today

McGill Debating Union, McGill Women's Union:

Anne Beatts, editor of *Titters*, and *Saturday Night Live*, Emmy-Award-winning writer for *Saturday Night Live*, and former editor of both the *National Lampoon* and the *McGill Daily*, will speak at 8 pm tomorrow in Leacock 26 on the topic: "How To Be Funny Without A Penis". Her speech has been described as "offensive to men, offensive to women, and funnier than *Earth Shoes* (or, in Canada, *Roots*)."
Admission 75 cents.

Player's presents *The Infernal Machine*:

Curtain time 8:30 pm, 3rd floor Union. General admission \$8.00, \$1.50 for students and senior citizens. Runs until this Saturday.

McGill Film Society:

Tonight, *THE CASTLE*, adapted from the Kafka novel and starring Maximilian Schell. At 7 and 9:30 pm in FDAA, admission: 75c.

Faculty of Music free concerts:

Pollack Concert Hall 8:30 pm: McGill Faculty Choir, dir: Estelle Jorgensen; McGill Baroque Chamber Orchestra, dir: Mary Cyr. Soloists: Darquise Bilodeau soprano, Linda Pavelka soprano, Tom Plaunt alto, David Fawcett tenor, Jean-Pierre Couturier & Winston Purdy basses, in a performance of Handel: Oratorio "Israel In Egypt."

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To the whole student body:

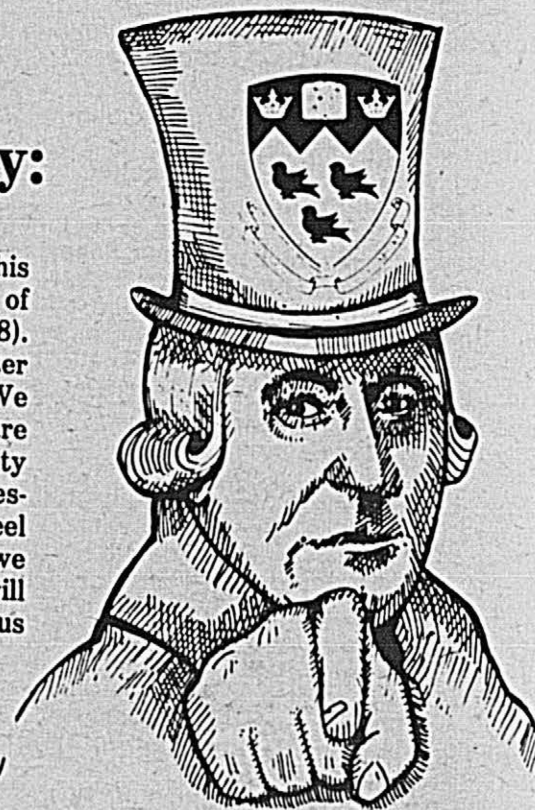
Last Wednesday, we put an ad in the Daily displaying this familiar figure, asking for volunteers for the orientation of new students during "Welcome Week" (Sept 5-8, 1978). Although almost all McGill students will be here to register sometime during that week, the response was dismal. We are once again calling for volunteers. Applications are available at all building porters, the Students' Society office, and the Student Services Bldg. If you have any questions, drop over to the Student Services Bldg. at 3465 Peel St., or phone 392-4551 and ask for Joanne Muller. If we don't get a better response this time, "Welcome Week" will have to be cancelled. Don't let Uncle James down. Help us give new students a warm welcome.

Saeed Mirza, *Dean of Students*

Terry Reed, *President of the Students' Society*

Fraternities and Sororities

John MacBain, *a concerned student*



**Uncle James
wants
YOU!**

Urban issues:

Drapeau plays with residents while PQ rearranges map

by Marc Cassini

Crafty mayor re-opens traffic question with ghetto residents

Members of the Jeanne Mance Street Committee, which represents residents living between Durocher and St. Famille Streets in the Student Ghetto area, met with Mayor Jean Drapeau on Tuesday to re-open discussions on the possibility of eliminating all auto traffic from Hutchison and Jeanne Mance Streets between Sherbrooke and Pine Avenue. Drapeau had promised to meet with the committee almost a year ago.

Committee spokesperson Lucia Kowaluk admitted to being surprised that Drapeau wanted to open the question again. "We felt we had already made our demands very clear," she said.

In response to traffic density that had reached commercial street proportions, residents of the area presented the city executive committee last

year with petitions and a comprehensive statistical study showing how all traffic between Sherbrooke and Pine could be diverted to Park Avenue. But the city rejected the plan.

In December, a City Council motion to implement the residents' study was defeated by Drapeau's Civic Party. And in a letter to Hutchison Street residents last month, Drapeau acknowledged that the traffic question in downtown neighbourhoods is a basic one. But stating that there is a fundamental disagreement between those who believe that all streets are primarily for traffic, and those who feel that only certain arteries should be turned over to cars, Drapeau utilized his power to reject the latter alternative, effectively closing the debate.

At the meeting with Drapeau Tuesday, Street Committee members seemed surprised that the Mayor wanted them to reiterate their demands. "But Drapeau appeared to be reasonable," said Kowaluk. "And he admitted that most of our demands were very reasonable."

Drapeau promised to look seriously at residents' proposals, saying he would meet with Traffic Department officials soon and make a final decision by the end of April. He added that accepting the demands "wouldn't change downtown traffic patterns too radically, but would make a significant difference to residents."

Kowaluk resisted the temptation to optimism, pointing out that "Drapeau is a master politician."

Tampering with electoral map by PQ alarms MCM

MCM councillor John Gardiner is worried that the provincial government's intention to change Montreal's electoral map may distort the results of this November's civic elections. Gardiner believes the change will confuse voters. According to Municipal Affairs Minister Guy Tardiff, the PQ plans to divide the city's 19 wards (with presently three elected representatives each) into smaller districts with one councillor apiece. Though the MCM supports the idea in principle, Gardiner believes that it is too late for a change since, by the time the law is passed in the National Assembly, elections will be only three or four months away. The Civic Party is also reportedly against an electoral map revision at this time.

MCM organizer Henry Milner believes that the impending revision would be especially harmful to his party because "the MCM is district-based". All MCM statutes are adopted at annual congresses upon the recommendation of delegates elected by their respective district councils, says Milner. "If district boundaries change, several MCM people will be obliged to change district councils. This means that our councils will have to re-adopt all their statutes. And since the MCM is a democratic party, we can't change them overnight." Milner adds that these complications will probably induce the provincial government to postpone the election, currently slated for November 12.

Chinese community in Montreal pressures government

Leaders of the Chinese community in Montreal have organized a \$30,000 self-help fund-raising campaign in order to promote social services in Chinatown. The Montreal Chinese Community Service Center (MCCSC), needs more stable financial help, says spokesperson Norma Li. The

MCCSC is dedicated to bridging the gap between the Chinese community society, dealing with families needing government services which have difficulty with bureaucratic red-tape. Last year, the MCCSC dealt with over 1200 cases, providing such services as interpreting and translation and ensuring that eligible individuals received pensions, family allowances and unemployment insurance benefits.

The most pressing problems facing the Chinese community revolve around housing, French and English language instruction and services for the elderly.

Recently, pressure from Chinatown residents obliged the federal government to modify plans for the construction of the Guy Favreau complex. The original design for the complex called for four high-rise office buildings on the edge of Chinatown which residents felt would harm, if not obliterate, the area. The project has been scaled down to two medium-height office towers and will include four apartment buildings. Chinese leaders would like plans to also include a Chinese cultural center and a recreational complex.

Pointe Claire harasses striking blue collar workers

One of Pointe Claire's 110 striking blue collar workers has been charged with "littering public streets" after garbage was found distributed on three of the suburb's major streets. The worker was charged under a municipal by-law. The strikers, for their part, have denounced city officials for hiring armed security guards to monitor picket lines. Some workers have stated that guards follow them to and from home. Workers are also accusing their employers of negotiating in bad faith.

Another new municipal party

For the second time since last October, a new municipal party has been formed in Montreal to contest this November's civic elections. The Municipal Action Group (MAG), already boasting the membership of MCM defectors Nick Auf Der Maur and Bob Keaton (who seem to change parties on an annual basis), believes that a political vacuum exists in Montreal and that an alternative to Mayor Drapeau's Civic Party and the MCM is needed. The Parti Progressiste de Montreal, created last fall by City Council independent Raymond Poulin, has apparently dissolved.

Negotiations between city and firepeople reach boiling point

Negotiations between the city and its 2700 firefighters are reaching an impasse on monetary issues. The municipal administration is offering a 7.2% salary increase. The firefighters originally demanded an 18.2% raise, which would have given them wage parity with Quebec's construction industry professionals. They have reduced their demands to 11.82%, but the city has applied for a provincial government mediator to help with negotiations because, according to municipal officials, "we're still very far apart."

Hotels to be converted into luxury-priced senior homes

The provincial government is planning to convert a number of Montreal hotels into senior citizens' residences because of the city's depressed hotel industry. It seems, however, that rents would be too exorbitant for the vast majority of Montreal-area senior citizens. Rents at the Residence Renaissance, formerly the Place Howard Johnson Hotel near the Sherbrooke metro station, range from \$400 to \$700 per month.

The city can be sued

It's a little known fact that residents can bring civil action suits against the municipal administration for injuries from sidewalk falls, from accidents in parks and playgrounds or road accidents involving city-owned vehicles. Last year, 1500 such suits were filed by people claiming damage. The municipal administration paid out \$2.4 million in damages.

Under the Cities and Towns Act, individuals injured in a fall must register their complaint against and intention to sue the municipality within 15 days of the incident. On other complaints, the limit is 30 days.



Women hired: first ones fired

by Daniel Boyer

With the national unemployment figure topping the one million mark, various levels of government are doing all they can to minimize the problem and obfuscate the issue. The federal government is more than happy to have the PQ dilly-dally around with constitutional matters because, as long as they can hold Quebec up to criticism, less attention will be focussed on their own disastrous performance.

Despite pious vows made by Lise Payette and Marc Lalonde on March 8, Quebec and Ottawa both insist that unemployment among women does not carry with it the same burden as unemployment among men. Government officials claim that "women are not the bread-winners" and have only a "casual attachment" to the labour force.

In 1976, unemployment for women stood at 8.4% and for men at 6.4%. While these figures vastly underestimate the overall number of unemployed people, jobless statistics hide women more easily because women always have another job waiting, that of houseworker and childraiser. Coupled with these women, unemployment figures for 1976 leap to 14.5% for women and 8.9% for men.

The use of women as a reserve labour force is one of the causes for the high rate of unemployment among them. This is most clearly demonstrated in war-time when women are drawn into the labour force, with an adequate network of services such as daycare, canteens, etc., to replace absent men, only to be laid off when the men return.

Sylva Gelber, of the federal department of labour said she recently visited an aircraft factory set up by women during the Second World War. When she questioned a factory official on the total absence of women on the shop floor, she was told that "this wasn't women's work".

Such myths must be perpetuated by an economy which, outside of war-time, suffers periods of booms and recession. Since the economy is geared to profit and not to need, a period of high production, expansion and low unemployment is followed by overproduction, stock-piling, cutbacks and high unemployment. In this situation, corporations profit by having an easily manipulated group of workers who can be drawn in and laid off as the need arises.

The reason this pattern did not unfold until now is that until the late 1960s, an unprecedented expansion in traditional "women's jobs" was taking place. This included increases in clerical and secretarial staff; a greater demand for teachers as the baby boom hit the schools; and the large numbers of social workers and nurses, as the government was prompted by the interwar depression to implement some elements of social change.

By the 1970s, the economic conditions had changed. As male unemployment rose in the late '60s, women's rates followed suit. Women are being laid off in greater numbers than men. Looking at unemployment by occupation, in 1971 the percentage of female unemployment exceeded male in managerial, clerical, sales, services, and blue collar, thus only leaving the professional and technical sector where men were affected the most.

In sum, women are drawn into low paid, support and service jobs as these areas expanded in the post war period. Once the recession became bad enough for these jobs to be affected by lay-offs and unemployment, women were the first to go.

It is also true that women have been joining the work force in larger and larger numbers. In 1964 women constituted 28.9% of the work force. In 1976 the figure was 36.9%. What this means is instead of just drawing back into the household and becoming

the hidden unemployed, many more women are claiming unemployment benefits and searching for work, thereby remaining part of the work force.

The other important factor is that not all parts of the economy are contracting or expanding at the same time. In a period of general recession an employer hiring on workers will be more inclined to hire on low-paid women workers who can be laid off without much difficulty.

This may explain the apparent contradiction between increased numbers of women in the work force on the one hand, and higher unemployment rates for women on the other.

However, at some point one would expect to see a change. If unemployment continues to rise, more and more women will join the "hidden unemployed", having exhausted their benefits, given up the hopeless task of looking for work and returned to household work. One would expect, given this trend, that the so-called participation rate of women in the labour force would take a downturn at some point. The limited data available for 1977 suggests that this may be starting to happen.

Why are women more vulnerable?

Unionization. Women less often belong to unions and therefore have less protection. In 1972, 22.3% of women paid workers were unionized, compared to 38.1% of men. This means that not only do women have less protection in case of lay-offs, but employers will be more likely to lay off non-unionized workers as there can be no repercussions.

Part-time work. While part-time work is desirable to many women who also have to perform household tasks, it makes them more vulnerable in the work force. Part-time workers are largely non-unionized, do not have fringe benefits to be dealt with on leaving work and certainly have no redundancy pay. In 1975, 20.3% of women workers worked part-time, while only 5.1% of men did so.

Less seniority. Since women more often have breaks in their employment patterns (in order to have children, move with their husbands, or because of higher unemployment) they do not have seniority and less often have redundancy pay due to them. This also makes them easier to lay off.

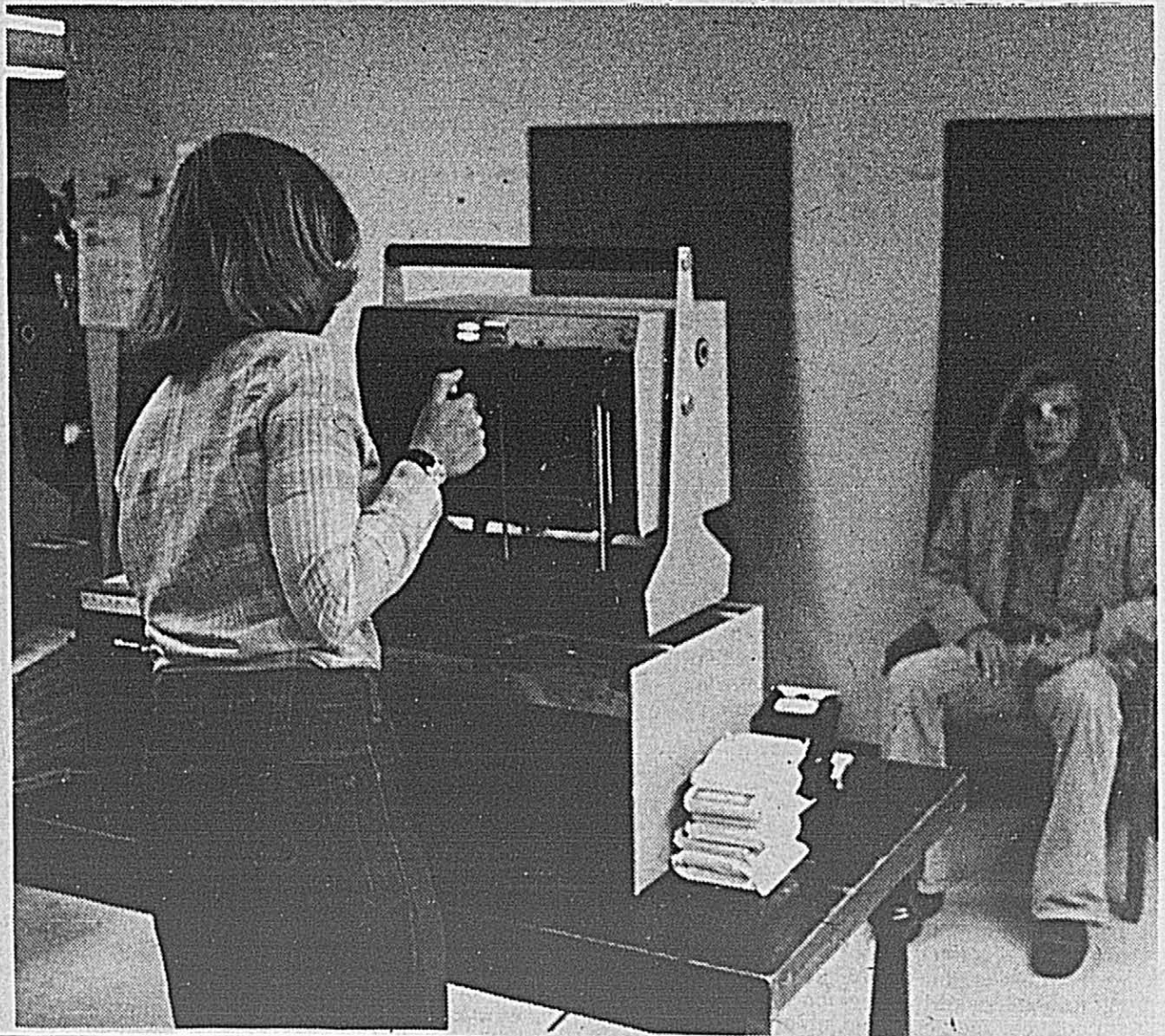
Less training. Employers are less likely to invest in training their women workers, and having less investment in them, are therefore likely to let them go first.

Domestic reasons. Women more often leave work for domestic reasons. Since several studies have shown that women in no way give up their work at home when they become wage earners, this is not difficult to understand. Employers can then simply not replace them.

Government Action. Government actions have undoubtedly worsened the unemployment situation, and they have been particularly detrimental to women.

Social Service Cutbacks, beginning in 1975 along with wage controls, also undermined working people, attacking their social wage and affecting women in particular. In the cutbacks it has been mostly women who have lost their jobs as teachers, nurses, social workers and so on. On top of this, it is largely women who use social services, and who are forced to take over where social services stop — e.g. caring for the old, looking after a disabled family member, etc. Serious cutbacks have taken place, and still are taking place, in day care programs. This service is already sadly lacking in this country; further cutbacks force even more women to stay home to look after children.

Government Cutbacks, particularly affecting clerical and secretarial workers, add to the problem for women. Moreover, as the government has discovered, a way round the cutbacks is to hire casuals, supposedly to meet temporary increases in workload. Such "casuals" find that they are hired on again and again, fired for one day in between hirings, and thus left without union protections, employee benefits, or any security whatsoever.





The Attitude to Unemployed Women by government has been to relegate them to the marginal work force. The April 1977 budget by D'Arcy McKeough, Ontario Treasurer, made two major statements about unemployment. One was to raise the definition of full employment to 5.3% unemployment (1). The other was that only men aged 25-54 were the primary work force, everyone else being secondary. So, if you are a male under 25 or over 54, or a woman of any age, your work is somehow defined as relatively unimportant. An article in the *Globe & Mail* takes this one step further:

"Only two fifths of the record 889,000 unemployed (in January) were heads of families or single people living alone. The rest were secondary earners living at home. We are giving far too much of the unemployment insurance pool to casual workers who do not intend to hold steady jobs." (*Globe & Mail*, February 12, 1977)

This is a myth, a lie. Just over 40% of women workers are single, divorced or widowed. These women are supporting themselves alone, and often their families as well. Are these women "secondary earners"? Almost 60% of working women are married, but does this mean their incomes are unnecessary? In 1974, 50% of married working women were married to men earning under \$8,000 per year. Several studies have shown that the lower the husband's income the more wives work to increase the family income.

But this is more than just an attitude. A "Comprehensive Review of the Unemployment Insurance Programme in Canada" was issued in February 1977 by Bud Cullen, Minister of Employment and Immigration. In this document women are constantly referred to as "secondary earners" and it is implied throughout that women abuse unemployment insurance benefits. On this document was based the regressive Bill C-27 which became law in August 1977. With the express purpose of cutting down on UIC benefits to so-called casual workers, only marginally attached to the work force (i.e. women), the regulations now mean that instead of collecting benefits after 8 weeks of work, they can only be collected after 10-14 weeks. The decision as to exactly how long a person must work is based on unemployment rates in that person's area — the overall rate for men and women, not the higher rate for women.

The immediate future looks pessimistic for all working and unemployed people. As unemployment rates continue to worsen, women will be the first ones to be laid off and they will only be hired because of their uniquely exploitable position. Various levels of government have only begun their offensive to blame women for rising unemployment to return them to the home.

Some laws guaranteeing equality between women and men have been in the books for over thirty years, but very little is done to implement them. Whereas "equal pay" is easy to determine, discrimination is not as a lot of factors come into play while hiring, laying off and promoting people. The implementation of laws guaranteeing the equality of women and men must come from working women themselves. It is time for all to understand the position of women in the current political and economic situation, and fight back.

Feminists rally against violence

by Anne McLean

Toronto feminists have hit on an issue which may well provide a rallying point for a revival of the militant feminism of the early seventies. That issue is violence against women.

Two recent events in particular have roused excitement in the women's community: the November 5th Day of Protest Against Rape, and Margo St. James' visit to Toronto three weeks later. In a sense both events were connected. The Day of Protest was part of an international day of protest initiated by a group calling itself Women Against Violence Against Women (WAVAW). St. James' visit was the work of Toronto Wages for Housework Committee, who recently have been attempting to do some public consciousness-raising about the Yonge Street crackdown and its implications for women.

Since the summer, when the murder of a twelve-year-old shoeshine boy (later found to have been involved in an underworld-run child prostitution racket) sparked enormous public outcry to have the Yonge Street "Sex Strip" closed down, local politicians and journalists have been fuelling the campaign against Yonge Street's sex industry with a series of lurid exposés and election-style promises which, if nothing else have sold plenty of newspapers. Amid all the hoopla and grandstanding, a sort of moral hysteria seems to have carried the day for a while.

Caught between public emotionalism and the manoeuvrings of City Hall officials, large numbers of women who had been employed in sex industry businesses faced the choice of either going on welfare, leaving town, or living dangerously as streetwalkers. Hundreds of women were arrested during the police crackdown in August.

Many signs point to the continued harassment of these women, in the form of stiffer penalties for women convicted of soliciting (ninety-day jail sentences are now being imposed regularly, in contrast to the \$25-fine which was fairly traditional up until recently). Ontario Attorney General Roy McMurtry has been encouraging a tougher attitude on the part of the courts, and has gone so far as to order appeals in cases in which prostitutes were acquitted. This renewed toughness reverses the trend established in 1975, when a judge of the Ontario Court of Appeal acquitted an Ottawa hooker on grounds that her wink to a prospective client in a hotel barroom did not constitute soliciting. Up until the recent crackdown, police and the courts were making it a policy not to arrest or convict a woman for prostitution unless she made a "nuisance" of herself. But recently there have been rumours of an attempt by Toronto Mayor David Crombie to have the provincial government re-enact the old vagrancy laws, according to which any woman may be arrested just for being seen standing on a street corner.

Arrest statistics for prostitution-related offences in Metro Toronto between 1976 and 1977 reveal distinct sexist bias. Apparently Toronto police resemble their confrères in other cities in being much more willing to bust women than men for soliciting. From June 1976 to June 1977, 863 women were charged with soliciting, 275 with loitering.

Arrests of males for the same offences totalled 30 (for soliciting) and 22 (loitering): hardly surprising given the fact that the blame for prostitution has traditionally rested on the people who provide sexual services (women), but not on the people who create the demand for them in the first place (men). Any woman who has walked down Yonge Street at night knows who is doing most of the soliciting, but no one arrests the men in cars and on foot who

prowl the Strip in search of sidewalk bargains. The double standard operates in the wording and application of Canada's prostitution laws, which criminal offence, and others (by men) perfectly legal.

Many people have been predicting that after a suitable hiatus the sex businesses will gradually reopen away from Yonge Street, in some less eye-catching east end neighbourhood, or will relocate in the south along Toronto's harbourfront, under increasing regulation and supervision by City Hall. Already bodyrub parlour licences are going for \$3,300, a whopping increase over the days when such licences cost \$55 (still the fee for the more innocent nude amusements), and when many unlicensed establishments operated openly, with apparent police approval. Because there is money to be made from the compulsory licensing of sex businesses, City Hall is likely to return to a more tolerant attitude in future, once public indignation has cooled down.

If anybody in Toronto is playing nude ping-pong these days, ten to one it's the politicians at City Hall. How many of the city fathers who helped spearhead the crackdown are in fact themselves regular clients at various establishments, has been a matter for interesting speculation for some time now. But by focussing public attention on police efforts to sanitize the image of the Yonge Street district, city officials have capitalized on that native Torontonian puritanism in order to obscure the more obvious motive for the clean-up campaign: economics. Lower Yonge Street is an area slated for future prestige development, and already boasts two brand-new commercial complexes, including the Eaton Centre at Yonge and Dundas. The sex businesses are an eyesore which undoubtedly irks some potential investors. Cleaning up the neighbourhood could clear this way for something a little more revenue-generating: the sort of downtown redevelopment City Hall likes to promote.

Feminist reaction to the Yonge Street crackdown has been late in coming, and evinces a certain traditional squeamishness about confronting issues of pornography and prostitution. The most anxious to avoid controversy are official feminist groups like the Ontario Status of Women Council, and the Women's Bureau of the Department of Labour, neither of whom to date have made public statements or taken any initiative on behalf of the Yonge Street women. In private, representatives of both groups express sympathy, but say their hands are tied. The illegality, or semi-illegality, of the work is the main deterring factor: strippers and masseuses would obviously never think of approaching a government-funded agency for advice about organizing, and would mistrust any initiative by, say, the Women's Bureau, to form a union. Moreover, the shady nature of their work means that masseuses and strippers (not to mention prostitutes) work without the most basic legal protection and are left open to all forms of exploitation by clients and club owners.

Decriminalization of prostitution would remove the whore stigma not only from prostitutes, but from women working in these other "questionable" professions, and would help get them out of the hands of underworld entrepreneurs. But Marlene Clark, head of the Labour Department's Women's Bureau, says she is personally against decriminalization, and feels that the Toronto public would never accept any form of it.

Other groups have been quick to say they are "sympathetic" to the Yonge Street women. Gillean

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Editor-in-Chief, McGill Student Handbook

This book to be distributed at registration in September 1978 to all students and to contain introductory material about the Students' Society, McGill and Montreal. Applications from groups wishing to form a co-editorship will also be considered.

Application forms are available at the Students' Society General Office, Union 105, 3480 McTavish Street.

Completed applications should be turned in to Miss Denise Despres, Secretary, at the General Office, NO LATER THAN 4:30 P.M., FRIDAY, APRIL 7th, 1978.

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Only very affluent foreigners need

by Jennifer Robinson

Canadian education this year has suffered one blow after another. University grants have been cut, differential fees for visa students have been implemented in three provinces, enrolment is down and professors are out of work as a result, and it has become obvious that a university degree no longer assures graduates of work. One out of every four university graduates is jobless.

These are hard times. The Canadian government's stance on immigration and foreigners in general is indicative of that. And provincial governments' attitudes toward education demonstrate their decision to skimp on social services to keep the boat afloat.

The articles on these pages discuss changing policies in education and in immigration — two areas that are hit hardest when unemployment and recession threaten the economy.

Several groups have rallied to the defence of immigrants and foreign students but to little avail. The myths that most Canadians have about foreigners in this country only serve to substantiate government action toward immigration.

Concern about the increasing number of foreign students in Canada surfaced during the debate on a new immigration policy, Bill C-24, a brilliant new mechanism to adjust immigration policy to the economic needs of the moment. Unsubstantiated fears that a growing number of people enter Canada on student visas, attend college for a day

or two, and then find their way into the labour market encouraged arguments in favour of differential fees for foreign students. "The Canadian taxpayer should not be required to subsidize the children of the wealthy in the rest of the world," the debates began. "With increasing financial restraints on the tertiary educational system, Canadians should not be deprived of places in their own institutions," the reasoning continued and finally evolved into "There is no reason why Canada should not charge differential fees when Canadian students abroad face discriminatory tuition."

Alberta and Ontario imposed the two-tier fee structure last year; Quebec will follow suit next year; and it appears that Nova Scotia will copy shortly after. Other provinces will surely follow.

Bill C-24 will be implemented in April, announcing a definite end to Canada's liberal attitude toward foreigners — at least until the labour market is screaming for cheap labour as it was when the federal government produced its open-door policy in 1967. The ingenious thing about C-24 is that it can accommodate any immigration need.

On February 15, Finance Minister Jacques Parizeau and Education Minister Jacques-Yvan Morin told university rectors and principals that Quebec would charge higher tuition for visa students in September, just as Ontario and Alberta had done the year before.

No student nor university official was consulted prior to the cabinet decision and the only forewarning were rumours and the inclusion of differential fees in the Parti Québécois platform.

The news was greeted with regret by university officials and although strong opposition was voiced, in Principal Bell's own words "None of this prevented Ontario and Alberta from going ahead and now, alas, Quebec has followed."

McMaster and Trent Universities were the only institutions in Ontario last spring that refused to impose the higher fees, however both have since decided to kneel to government policy. The government cannot force universities to charge the higher fees, but assumes the higher fee is being imposed when calculating grants to the universities. Universities cannot afford not to charge them.

It appears that arguments against differential fees outweigh those for. Concern over the presence of foreign students in Canada coincided with a shift in the composition of the student population. In 1976 close to 75% of foreign students came from Third World countries while only 17.4% were US citizens. Only a few years before, Americans constituted a much larger proportion of the foreign student population in Canada. At McGill however, unlike most institutions, Americans make up close to half the visa student population. Although numbers have increased, visa student enrolment at McGill has dropped proportionally since the early sixties when foreign student represented 15% of the total enrolment. Currently, visa students make up only 11% of total enrolment. In Alberta, however, where differential fees first emerged, the University of Calgary reported its dramatic increase in foreign students was primarily due to students from Hong Kong, who accounted for 15% of the foreign students in 1972-73 and 60% in 1976.

The Canadian Bureau for International Education (CBIE) enumerates several arguments opposing a discriminatory policy towards foreign students, without necessarily favouring unlimited admission:

- 1) Of all countries, only the UK and the US charge differential fees. In the US, they are charged by the publicly-funded universities (not the private institutions), and are levied not only against foreign nationals but against all out-of-state students.
- 2) Canada "has a debt to repay" from the time when more Canadian students studied abroad, mostly in the US and the UK. In 1973, of the 27,415 doctorates earned by Canadians, 57.7% were of foreign origin; only 22% of the doctorates in such disciplines as Economics and Sociology were earned in Canada.
- 3) As one of the world's more affluent nations,



Canada should not close its doors to Third World students as the Association of Universities and Colleges of Canada has stressed, "sharing with the less advantaged is one of the obligations of living in a world community".

4) Affluence should not be a criteria for the selection of foreign students any more than it is for the selection of Canadians.

5) Finally, there is the much quoted reason that foreign students enrich Canadian educational institutions, which are in danger of retreating "into a parochial shell".

Perhaps the most weighty argument against differential fees is a selfish one—one that concerns the quality and scope of the Canadian university system. Foreign student enrolment in Canada has almost doubled in the last four years, however, the CBIE argues that this increase is only picking up the slack in Canadian enrolment. "In fact, with the numbers of Canadian students decreasing because of demographic changes, one could agree that foreign students are needed to fill empty places and to maintain employment at the post-secondary level". Canadian universities need the government funds they receive as a result of their foreign student population to maintain the course options, professors and the quality that our education system now enjoys. The CBIE states "Faculty and staff must still be paid and the physical plant must be kept up even if there are fewer students. These costs cannot be cut without a major restructuring of the Canadian educational system".

That major restructuring implies major cutbacks because of decreasing enrolment and the government's desire to place money once destined for education, elsewhere. To worsen the situation, as long as taxpayers believe that they are subsidizing foreign students' education, the implementation of differential fees is a popular political ploy.

The Association of Universities and Colleges of Canada, strongly opposed to discriminatory fee structures, reports that it is probably too early to determine the impact of differential fees on foreign student enrolment. In Ontario however, the number of new visa student admissions since the two-tier fee structure was imposed, has decreased by over



The Council of Provincial Ministers of Education is the proper body to (a) determine what policies will go into effect nationally; (b) obtain the co-operation of the Canadian Department of Immigration in order to implement any quotas; (c) guide the universities in each province with regard to admissions policies and tuition fees, and (d) work with institutions and educational organizations to establish self-supporting or profitable bilateral agreements, separate from the quotas.

Mon pays: Separatists and federalists agree to control foreigners

reprinted from University Affairs

A new immigration agreement between Québec and the federal government states that the Canada Employment and Immigration Commission will not issue student visas or employment visas for university or college teachers destined for Québec without the provincial government's prior agreement.

The new agreement, signed in late February, supersedes one signed in 1975. The old agreement allowed Québec to give advice on the applications of immigrants who wanted to settle in the province but did not give the province any decision-making powers.

Québec now has the power to select immigrants who want to settle in the province.

Under the terms of the agreement, the province will establish a point system, parallel to the federal system, based on the "personal capacity of applicants to establish themselves successfully in Québec, on demographic, and socio-cultural variables and on conditions in the Québec labor market".

In the case of a conflict between the federal government's point system and Québec's the Québec decision will prevail.

Any immigrant who is refused entry to Québec can still be admitted to other parts of Canada under the federal system.

Independent immigrants—those not sponsored by relatives in Québec—will be assessed separately by the Canada Employment and Immigration Commission and the Québec Immigration ministry.

Québec must also approve the granting of landed

immigrant status for immigrants destined for that province.

Visa students and college and university-level teachers are classified as visitors in the agreement.

Foreign students

The agreement states that Canada will not issue student visas to any applicant who wants to study in a private or public educational institution in Québec until it has received the "appropriate documents" from Québec confirming its agreement. Students who come under the terms of the federal program of assistance to developing countries (CIDA) are exempted.

Employment and Immigration Minister Bud Cullen told a joint meeting of the provincial ministers of education and manpower last January that he was willing to allow the provincial governments to determine which foreign students should enter their provinces.

"Some provinces might want to suggest that no students, whether they be destined for public or private institutions, be admitted to their province without their express approval. I would be quite prepared to include such a provision in any immigration agreement with any province."

The new federal Immigration Act comes into effect April 10. Foreign students must obtain "student authorizations" before coming to Canada. They must also have the approval of an immigration officer before changing from one faculty or institution to another.

Faculty

College and university-level teachers says the agreement "will be required, in order to carry on



their professions temporarily in Québec, to have received an authorization issued by Québec".

At the same meeting Cullen told the provincial ministers that he would welcome their suggestions for increasing the number of Canadian faculty hired by universities "if our present policy should prove inadequate to meet our objectives".

He said that it was still too early to determine whether the policy of requiring post secondary institutions to advertise among Canadians before hiring abroad (UA May 77) had been successful.

The advertising is taking place, he noted, but there is not enough evidence to tell whether more Canadians are being hired as a result.

Gordon Barnett, director of federal-provincial relations in the settlement branch of the commission, said that it has not yet been decided whether the education or the immigration ministry in Québec will be responsible for administering the sections of the agreement that apply to foreign students and faculty.

Barnett does not expect the mechanisms for implementing these sections to be in place until late next fall.

A federal-provincial implementation committee composed of senior officials in the commission and in the Québec immigration ministry has been created.

The committee is chaired by the executive director for immigration and demographic policy of the employment and immigration commission and an assistant deputy minister of the Québec immigration ministry yet to be named.

Other provinces

The provinces of Nova Scotia and Saskatchewan have also signed immigration agreements with the provincial government.

No specific mention of foreign students or faculty appears in the Saskatchewan agreement.

The Nova Scotia agreement states that the joint federal-provincial immigration committee created under the terms of the agreement will assure continuing cooperation between the two levels of government in "matters of immigration, demography and employment relating to immigrants, foreign temporary workers and students".

The committee will also discuss the implementation of policies respecting immigrants "seeking temporary entry to work or study in Nova Scotia".



Immigration policies stem from political roots

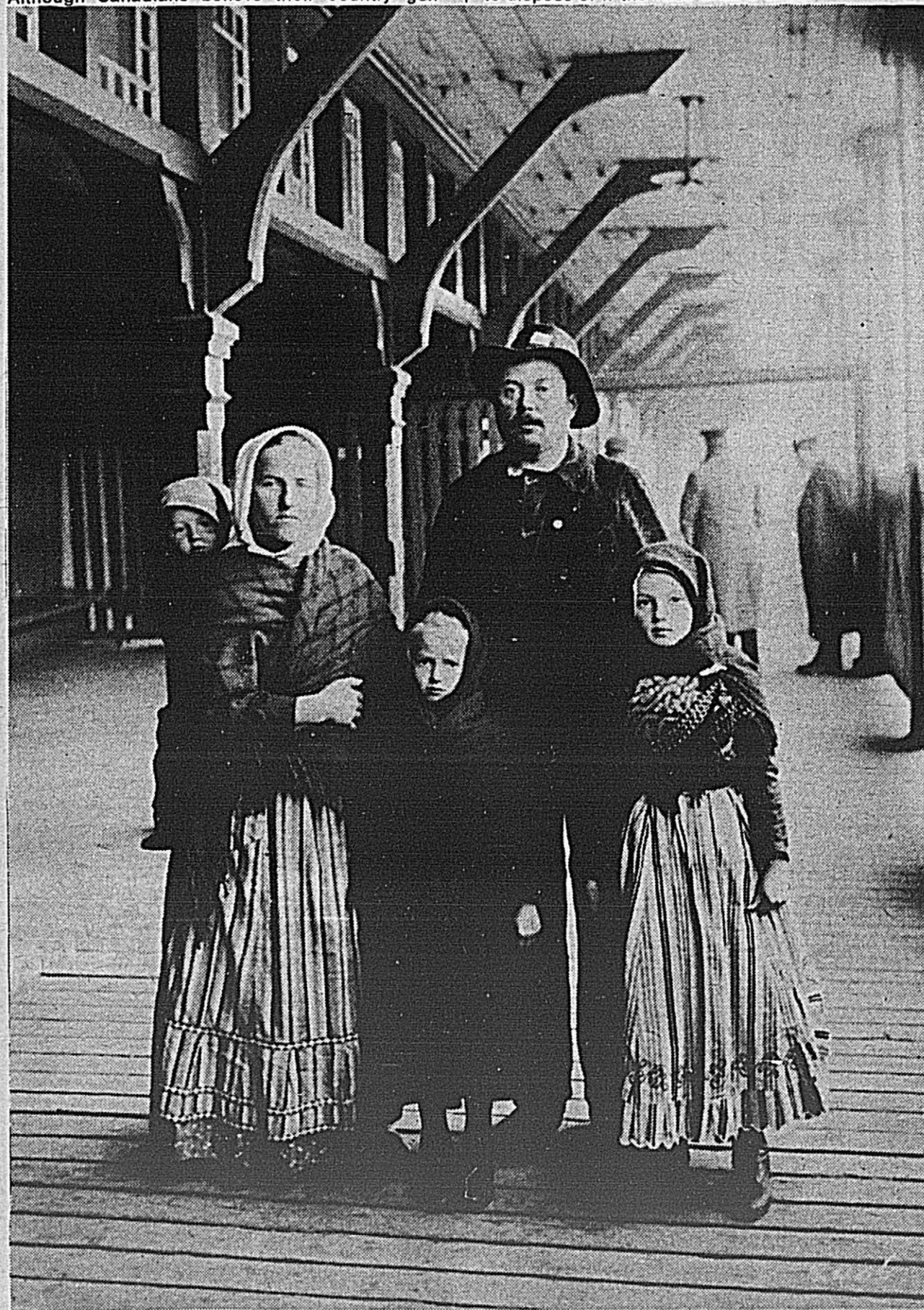
by Jennifer Robinson

Canadian immigrants have for a long time been seen as settlers, a needed boost to the population and, an opening of new frontiers. There was never any question of the reasons why millions of people were forced to emigrate from their homelands nor has immigration ever been viewed as a vital force in our industrialized society.

Canada's immigration policy has always been dictated by the country's economic concerns. Although Canadians believe their country gen-

erously lends a helping hand to needy foreigners, Canada and its industry have exploited immigrants as a working force that is docile and cheap.

The nature of immigration has shifted from the need for settlement to the need to provide industry with a working force — education and training costs are nil, and immigrants can be strictly controlled and used to bust unions. Immigrant workers' temporary status also makes some easy to dispose of if the need should arise.



Canada's immigration policy has always been, except during wartime, fairly liberal toward most European immigrants. In the sixties, however, immigration changed radically due to the abolition of all forms of discrimination in the selection of immigrants. The new immigration laws of 1967 did away with discriminatory and racist clauses resulting in a substantial increase in the numbers of immigrants from Asia, the Antilles, the Caribbean, etc. Visitors to Canada could apply for residence status and the Immigration Appeal Commission was established. The Commission, independent from the Immigration Ministry, provided immigrants faced with status problems, recourse outside government channels.

This liberal open-door policy was accompanied by a period of economic prosperity but when it became apparent that inflation, recession and unemployment were close at hand, the government began to close the door. Between 1972 and the appearance of Bill C-24 in late 1976, the federal government imposed, one by one, measures which would make it more difficult to enter the country — the point system was changed to favour immigrants who were assured of a job, the terms of reference of the Appeal Commission were altered to exclude certain immigrants the right of appeal, it was no longer possible to apply for residence status from within the country and measures taken to minimize illegal workers in Canada had the effect of imposing undue restrictions on immigrants legally here.

But these changes to the existing immigration laws did not ease government's concern with immigration or the economic malaise.

What Canada needed was a new package of immigration laws flexible enough to meet the government's daily immigration needs, be they temporary farm workers, unskilled labour in a particular area or professionals to work in isolated areas.

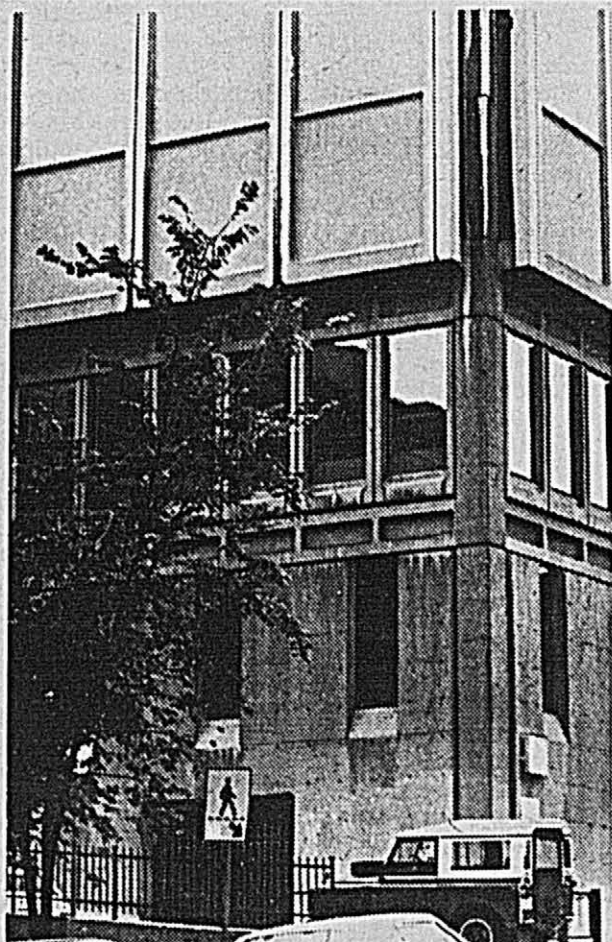
Bill C-24, to become effective next week, suits the purpose. Basically the law tightens control over who gets into the country and where they settle. It oversees the economic and political concerns of the immigrant and of immigration in general, but remains supple enough to accommodate government needs without necessitating changes in the law itself.

Immigration policies are tools of governments designed to serve their interests — to admit immigrants as cheap labour, as a splitting force for the working class, as temporary labour; or to keep out immigrants in time of crisis.

Bill C-24 openly states that immigration is to serve Canadian economic needs and takes measures to relate the two. New categories created by the bill accord few advantages and little protection to immigrants under condition.

Political control over immigrants is exercised through admission criteria which openly discriminates on a political level against people who could be a possible 'national security risk'. The bill also leaves much of the control to the discretion of immigration officers, a situation which encourages corruption, bribes and selective discrimination.

The myths of the immigrant who 'makes it good' and Canada as a land of opportunity are easy to refute. Figures prove that immigrant workers are not vertically mobile. Victor Piché in a recent article in *Le Magazine OVO*, asks: "Who profits by immigration? It is evident that on an individual level, many people find through migration a rational solution to their financial problems. But to stop there in the analysis, as we almost always do, hides the essence of immigration: the international structural context that forces people to leave their countries. In fact, immigration profits mainly companies and the Canadian government, who see in immigration a convenient measure to solve their problems. In periods of labour shortage, the gates are opened; in periods of economic contraction, they are closed. When qualified manpower is needed, the criteria are raised. When on the other hand, unskilled manpower is needed, categories permitting the entrance of 'temporaries' or 'designated workers' are invented, taking care to reduce to a minimum, the possibility of permanent residence in Canada".



The site of many Byzantine plots and political activity. Thanks to our new constitutional amendments, political theory will have to be reviewed.

Constitution...

continued from page 8

years, a practiced Exec director could manipulate a green Council.

Legal Hassles

Council set up the Judicial Board at the end of last semester to interpret the Constitution and By-laws of the Students' Society, as well as those of all clubs and non-faculty societies. The Board's first brief was presented by Neil Wiener on behalf of the StudSoc Exec. The application requested the Board to conclude that the language and frequency of publication of the *Daily* are not part of editorial policy and that a StudSoc employee could, after the passage of a supplementary budget, monitor the finances of the *Daily* and order a reduction in the number of issues published or the number of pages of each issue. The Board, chaired by Sam Boskey, refused to rule on the application because in its Rules of Practice the Board stated that applications to the Board "must relate principally to actions which have taken place". The Exec Committee's application was ruled hypothetical, and the Board said that "a ruling on the questions submitted to us, coming from the Board at this time would be equivalent to participation in the legislative process. This would

confuse and contravene the Board's role and function which is judicial, not legislative."

In order to deal with this problem, clause 16.1.6 has been added. "The Students' Council may refer to the Judicial Board at any time, for its opinion, and question, including those hypothetical, relating to the interpretation of the Constitution and By-laws of the Students' Society upon which it desires the assistance of the Judicial Board and the Judicial Board shall render its decision accordingly."

Other oddities

If the amendments are accepted by the students, the shape and face of Council will be changed, probably for the better. By cutting down on the number of senators and student governors on Council and by increasing the number of faculty reps, a Council will become more representative. The creation of a speaker of the Students' Council will lead to the smoother running of Council.

Publications Board

There are two questions on the referendum ballot; one deals with the proposals and the other with the setting up of a Publications Board to monitor the finances of the *Daily*. Although the financial clauses of the Board have been set up under a by-law, the clauses setting up the Board and defining its powers and membership were passed as amendments to the constitution. Daily reps on the committee that proposed the Publications Board to Council were disappointed that all the committee's suggestions were not passed as amendments to the constitution (that cannot be changed arbitrarily by Council), however, the Board is a step towards alleviating Council-Daily scraps and would make the *Daily* more responsible to the campus.

You and the Daily

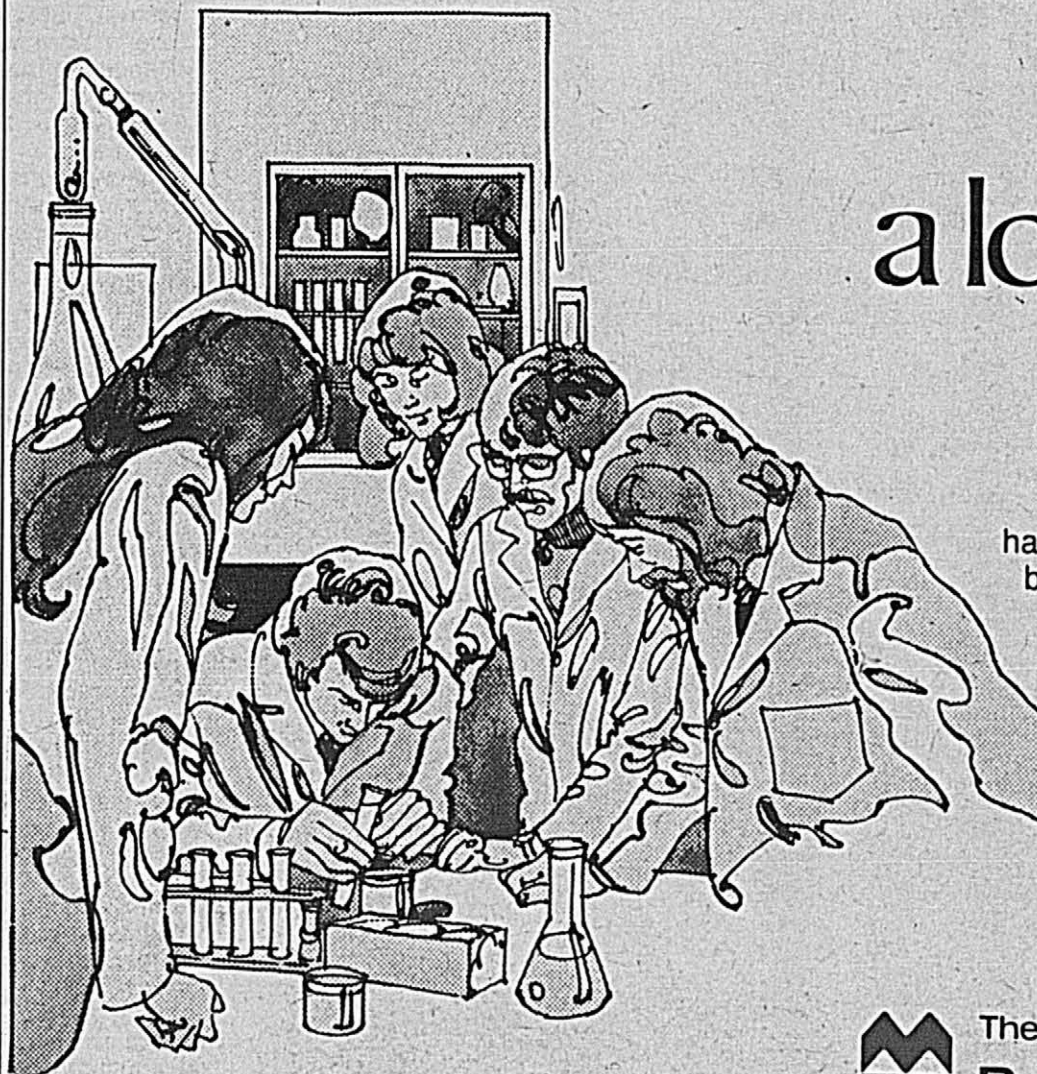
The *Daily* exists to serve students. All *Daily* staffers have their own ideas on achieving this, but most agree that the *Daily* should try to show how the structure of our society lies at the root of social problems. This is the basic philosophy behind our editorial decisions. Within this general framework, there is endless discussion and dispute, thus making the *Daily* fluid, evolving under the pressure of reader opinion and staff criticism.

While we don't believe an individual reporter can be "objective", we do recognize integrity in news reporting. The integrity of the *Daily* lies in the ability of our reporters to conscientiously report a story as they see it without distortions or misrepresentation.

The decisions, the judgments, made on every level of newspaper work must necessarily be based on some editorial criterion. The *Daily*'s criterion is social change. In contrast the established press is concerned with maintaining the status quo.

We also attempt to deal comprehensively with every sector of the university. In spite of this years increased coverage of campus events, the *Daily* still lacks a lot of information from various faculties. We ask students from these faculties to help remedy this.

The *Daily* staff recognize the mutual dependence between the *Daily* and its readers. Criticism is always welcome and needed.



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Readin', Writin', 'Rithmetic, and Theatre

by Gail Heilmann

Imagine you're a hardluck, illiterate gold prospector and you've been told by a talking mountain that you can have any wish you want if you can find five letters that are missing from the alphabet. You'd do your darnedest to get those letters, right? Since you can't spell, you'll need some help recognizing them. Where to turn?

Such is the problem facing gold prospector Bill in a play called "The Land of the Magic Spell," which had its debut last Thursday at the Glendale Elementary School in Plerrefonds Bill, who in real life is McGill student Linda Corin, must turn to other citizens of The Land of the Magic Spell and most importantly to the young audience for help in retrieving the missing letters. Indeed the kindergarteners and first-through-fourth-graders were eager to assist their baffled hero.

The cast, director and producer of "The Land of the Magic Spell" are McGill students enrolled in an English course called "Children's Theatre". They are currently staging the educational play at area elementary schools as part of their coursework.

While it may sound like an easy way to accumulate six credits the truth is that much careful preparation is involved in the production of drama for children.

The twenty-four students in Professor Eva Russell's "Children's Theatre" class spent all of last semester undergoing a sort of training process. Aside from learning various theatrical techniques they worked at developing a sensitivity to the children. It takes skill and practice to be able to get and keep the attention of the kids.

The class put theory into practice when it split into groups of four, each assigned to a different grade level in an elementary school. They met with their classes once a week for five weeks, practicing sensory awareness exercises and playing games. "Simon says put your hands on your head; Simon says jump up and down; Simon says act like an old man." Sometimes each child became a component of a washing or sewing machine. The McGill students tried to instill in the grade schoolers an appreciation for and knowledge of theatre.

This semester the class divided itself into four production companies, two of which must perform the aforementioned "Land of the Magic Spell." One of the groups is staging a play called "On Trial" and the remaining group has written and produced its own play. The players have engagements at elementary schools, children's centres and hospitals.

recently to Canada. It is an outgrowth of Participation Theatre, which was developed in Britain in the 1950s. One of its creators, Peter Slade, sees child drama not merely as a technique for training children, but as an art form comparable to child art. It should, he believes, become a regular part of the curriculum along with music, art, and literature.

Another pioneer in children's theatre, Brian Way, incorporated within the framework of most of his plays one of two basic types of participation, either whole audience or group participation.

In the latter a limited number of children are selected at random from the audience and are asked to participate with the stage actors through improvisation. "On Trial" is this sort of play.

"On trial" is the story of a small-town stricken by an epidemic for which the only cure is a special kind of herb. In order to obtain the herb, however, the villagers must cross a plateau teeming with vicious tribes and natural obstacles. The main character Barbara (Barb Calderwood) must decide whether to lead the townspeople, played by volunteers

Jacqueline, another member of the cast, acknowledged that "Children's Theatre helps kids to develop their imaginations and self-confidence."

Drama makes one conscious of body and mind. It helps people communicate," Joel added.

"It should be reading, writing, 'rithmetic and Children's Theatre," Jacqueline and Joel agreed.

Everyone involved in the Children's Theatre class found that it was easy to perform in front of kids. They seemed to bring out an actor's character and make it seem more believable, even to the actor himself.



from the audience, on the treacherous journey. She knows full well that several lives will be lost along the way, yet how many might be spared back home with the miracle herb? Barbara decides to make a go of it. At the end of the play the deaths are tolled and Barbara is brought to trial. The audience qua jury must decide: should she or shouldn't she have made the trip? The children are thereby confronted with a moral question.

Although the play hasn't been performed yet the cast members seem sure of its success. They have only positive things to say about their experiences thus far with Children's Theatre. "The kids have so much energy, you can't help but pick up some of it when you're with them," said Joel, an actor in "On Trial".

He continued, "We're not there to teach them, but to improve their skills and our own."

Last Thursday I had a chance to relive my youth when I accompanied "The Land of the Magic Spell" crew to Glendale Elementary School. After noting the simplicity of the make-do stage — with one chair, one footlocker, and a backdrop of sheets — I settled myself on a gymnastic mat in a sea of third graders and waited for the play to begin. Soon director Gregory Woods came out and asked, "Does everybody have a seat?"

"Yes!" we all screamed.

"Are you all comfortable?"

"Yes!" we yelled again.

In a few minutes Echo (Sharon St. Mayrice), wearing a flowing dress of green gauze with laurels in her hair, came out dancing to a George Benson tune. She was followed by Ms. Spell (Sally Singel) in a gold gown, waving a "magic wand", and by Punctuation, dressed in a leotard emblazoned with an exclamation point, commas and

quotation marks. We all laughed when Mrs. Crossword (Sema Schreiber) walked on stage wagging her finger as if to scold us.

All this time a man had been fast asleep in the middle of the stage. Mrs. Crossword woke him up by tickling him with a feather. His name was Bill and he wanted to tell us a story. "How many of you can spell?" he asked. We all raised our hands. He demanded "Spell hippopotamus." (I could've done it, but I didn't want to be a show-off.)

Everybody giggled. "Spell cat," he shouted. "C-A-T!" we yelled. Having ascertained that we were good spellers, Bill began his story.

It turns out that he'd been prospecting for gold and not having too much good luck when he came upon a talking mountain. "I am the mountain. This is the land of the magic spell," the mountain (Judy Young) said lifting its eyebrows. The mountain explained that five letters of the alphabet were missing and that Bill would be granted one wish if he could find them. The only stipulation was that Bill, who was a non-speller, would have to spell out his wish. We all promised to help our new friend Bill, when the time came.

The mountain gave Bill the set of letters and together we identified them. "Hmmm, this looks like a teepee with a line through it," Bill said. "It's an A!" we confirmed.

When twenty-one letters were present and accounted for Bill set out to find the five missing ones. He found the letter "o" on a string around Echo's neck and got the "u" from Ms. Spell. Finally he came up with the other three. We all knew what Bill was gonna wish for, but he had to spell it out. He got the "o" "l" and "d", but he had some trouble with the first letter.

We all screamed "No" as he reached for a "c" instead of a "g", but we were too late. Bill wished for "cold" instead of "gold". Soon poor Bill started to shiver and sneeze. His wish had come true; Ms. Spell tried to help him with some magic powder. ("That's baby powder!" yelled some smart-alec fourth grader.) She gave him sleeping powder by mistake and we were back where we started. Bill was fast asleep.

Well, I sure liked "The Land of the Magic Spell," but I really wanted to see what the other kids thought. Tae-Ho was sorta shy but he liked the play "cause it was funny."

Lynn said, "I don't know why I like it, everything I guess."

Jennifer commented, "I like the way the characters acted."

Her friend Lisa thought it was funny.

I talked to Astrid who had no front teeth, just before we went out for recess. "I thought it was funny when he falls asleep and doesn't know how to spell," she said.

If we can go by the critics, "The Land of the Magic Spell" should be a smash hit.

Heroin and the law

by David Glass

Recent studies indicate that severe penalties for heroin possession may cause more problems than they solve. This disturbing finding came after legislators in Canada and the United States discovered why current laws don't alleviate heroin addiction.

The notion that harmful substances should be outlawed is pervasive in today's society — so much so that the consequences of outlawing those substances are rarely explored. Heroin is an excellent example. The Drug and Drug Abuse Education Newsletter of June 1975 estimated that there were 725,000 addicts at that time. It should be kept in mind that the figure was taken many years after very harsh laws were established. Other figures go as low as 560,000 addicts. These figures illustrate that the number of addicts is still increasing despite the current heroin laws. And more people are dying because of the drug. A 1971 New York Times article cited over 1000 deaths in New York state alone.

Crime

But death isn't the only significant consequence of illegal heroin use. The Vera Foundation estimated

that as much as 50-75% of all crime is heroin-related. In the Columbia Law Review of December 1975, Robert McNamara estimated that \$30 million are stolen by addicts each year to finance their habit. This figure is conservative because it only assumes 250,000 addicts, each on a habit of only \$40 a day.

Given the above, legislators decided that more suitable methods of dealing with the heroin problem should be explored. By far the most attractive of these alternatives is a network of heroin maintenance centers and programmes. Under this system, the government would dispense to anybody who wanted it a supply of heroin diluted with nothing but milk sugar. The dispensing centres would be inspected weekly by an overseeing board and a revolving staff of inspectors so no one person could be bought off.

Advantages

The advantages of this programme are numerous. First, they cut off an amazingly significant proportion of revenue from organized crime. The Mafia uses the money it gets from heroin, estimated to be in the billions of dollars, to finance its other,



less profitable ventures. Legalizing the drug would strike an overwhelming blow to Mafia purses. Also, the addict would no longer have to steal for the drug. This would eliminate all of those millions of dollars worth of property crimes committed each year.

The health advantages are also considerable. The majority of heroin deaths are caused by impurities in the drug. An addict usually peaks at a certain dose and stays on it. The overdose is therefore not caused by the quantity of the drug, but its content. Furthermore, if the government could get the addict to go to its centres, then it would have a better chance of curing the addict's habit. There is no reason the "junkie" wouldn't opt for the government's clean, free heroin over a nickel bag. Another type of death that could be alleviated is that of infant addicts. Babies of addicts could be monitored from pregnancy, and the mother could be persuaded to have her child in the centre, rather than in some alley. Besides lowering the death rate, clean heroin would lower the incidences of hepatitis and other drug-related diseases.

Disadvantages

However, the program has more than its share of problems. There is no reason to believe that the Mafia would sit back and let its spine be cut. The programmes would have to be monitored very closely, as well as the heroin-procuring operations. Also, it has been argued that government legalization is the same thing as government sanction and approval. A case can thus be made that all deterrents to using the drug — like prison — would be removed. Furthermore, the logistics have to be considered. What self-respecting neighbourhood would want a heroin maintenance centre in it? Clearly the centres would have to be in the same places as the majority of addicts — low income areas and ghettos — which would then create a big problem; how do you stop 750,000 addicts from ripping off heroin centres in their neighbourhoods?

It is therefore possible that even heroin centres wouldn't be the solution to the problem. It is important though to keep looking and to examine the consequences and effects of each type of solution. What is certain is that the present method of dealing with the problem is insufficient at best. What is needed is a series of comprehensive studies to search for new methods of treatment. This has started to be the case; for years the only tool used in trying to cure heroin addiction was methadone. Pretty soon, there were a lot of methadone addicts. Methadone treatment was found to be very ineffectual. After realizing this, many new techniques, such as Carbon dioxide and air-shock therapy were developed. It is only through constant research that the problem can be solved.



The present laws drive addicts down mean streets like this to hepatitis, death, and millions of dollars of crime. It is the goal of the proposed centres to get them out of the alleys.

Women viewed in new light

by Barbara Ehrenreich
reprinted from Seven Days

Remember when the media image of a feminist was a bra-burning "libber", best-known for spray-painting "smash sexism" in public places and overturning drugstore displays of vaginal deodorants? Well, for better or for worse, she's gone the way of acid rock, flower children and other sixties' memorabilia. The late-seventies' media version of a feminist is the gray-suited upwardly mobile corporate woman and, hype or not, she's someone the women's movement will have to reckon with.

Unlike her militant predecessor, the media's New Woman is never aggressive (only "assertive"), but that doesn't stop her from getting her way. As *Glamour* magazine describes her: "A young woman's first priority today is herself. Openly so... She expects to get somewhere." In pop psych language, the New Woman has "kicked the fear habit", "learned to say no" (to the tiresome demands of other people), and decided to be a "winner", not a "loser".

The new image certainly beats 1950s-style maternal masochism as a feminine ideal. But for the millions of women who suffer from embarrassing handicaps like poverty, dead-end jobs, small children or even excess pounds, the New Woman is a constant reminder that they, in all probability, are still "losers". And this impression may be making a big contribution to the right wing's campaign against feminist goals like ERA and abortion rights.

The New Woman's media lineage goes back to the first Cosmo girl, created in her own image by publishing whiz Helen Gurley Brown. Back in the early sixties, when the family was still a going institution rather than a historical curiosity, Brown had the chutzpah to declare, "I'm afraid I have a rather cavalier attitude about wives". Her "single girl" went after promotions, fashion bargains and (other women's) husbands with a single-minded drive that sent shock waves of anxiety back into the suburban preserves of the Feminine Mystique.

Today's New Woman is the Cosmo Girl with her shirt buttoned up and the heavy black eye-liner tastefully removed. Unlike the Cosmo Girl, she doesn't want to work for the boss, date the boss, or even marry the boss: She wants to be the boss. And in this respect, the New Woman—like Wonder Woman, Bionic Woman, Farrah Fawcett-Majors, and other new models of feminine machisma—has a certain feminist appeal.

New magazines, like *New Woman* and *Working Woman* have sprung up to promote the image and service those who aspire to it. Ms., the one explicitly feminist mass magazine, always assumed that its readers were into making it—or "getting yours" to borrow the unfelicitous title of Ms. editor Letty Pogrebin's recent book—but *Working Woman* aims straight for the upwardly mobile career woman, with articles like "Selling Insurance Offers Lucrative Careers Nationwide", "How To Become an Entrepreneur", and "Selling Big on Commission".

Meanwhile, the traditional women's magazines have been hastily updating their image to suit the era of the upwardly mobile New Women. The *Ladies Home Journal*, for example, purveyor of hardcore domesticity to at least three generations of American women, has thrown out the apron image for a business-like blazer. Its average reader, L.H.J. claims, is no longer a satisfied mommy, but a frenetic achiever "who never stands still... One moment, she's off to the mountains for some skiing, the next moment, she's off to the islands for some tennis. And in between, she's a growing family (sic), an exciting career and a creative way of life that's hers and hers alone."

Admen and executives like the New Woman because she's a much more free-wheeling consumer than that old-fashioned housewife who pinched pennies to buy a new living room set every twenty years or so. The new feminine ethos of self-indulgence may not be good for the lawn-mower or aluminum siding industries, but, according to mar-

ket research, it's great for selling liquor, vacations, stereos, cameras and clothes. "I love me," declares a contented New Woman in a *Psychology Today* ad, and goes on to affirm her commitment to "buy new ski equipment, and look at the new compact cars. And pick up that new camera... Today, not tomorrow."

But the New Woman is not just an adman's wistful fantasy. Thanks in large part to affirmative action programs and pressures from the women's movement, there are more than a handful of real women who are in a position to identify with the success stories in *Viva* and *Working Woman*. While it is not true, as *Business Week* announced prematurely two years ago, that women "are moving boldly into the mainstream of corporate management," there has been a big jump in women in "entry-level" management positions. These jobs, roughly in the \$15,000 to \$20,000 salary range, rarely lead to the board-rooms and executive suites (which are still 99 percent male-occupied), but they offer the tantalizing possibility of real power and real bucks.

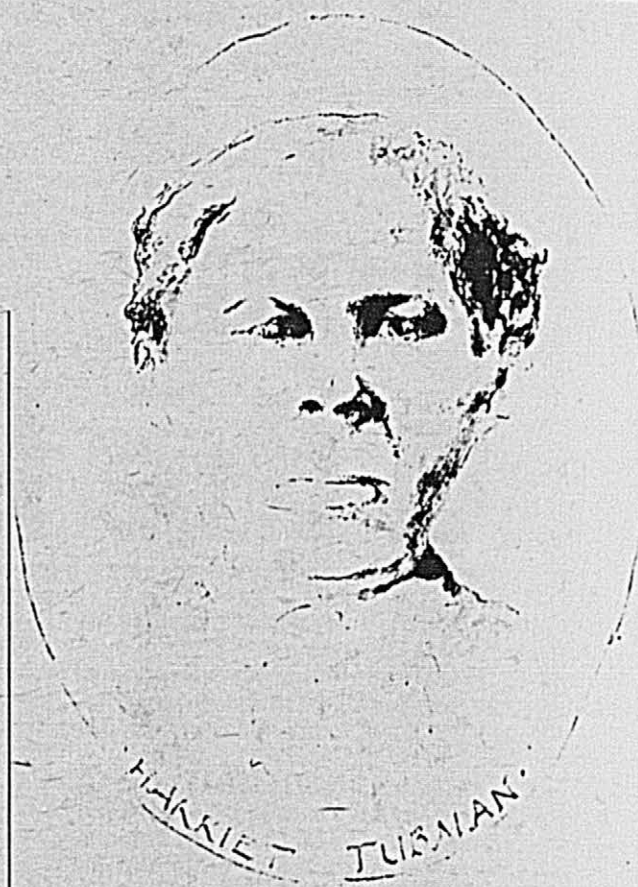
The ambitions and anxieties of the "entry-level" managerial woman have opened up fertile ground for a whole new industry selling advice on how to make it—or at least how to make yourself into a passable facsimile of the New Woman. There are best-sellers like *The Managerial Woman* and *The New Assertive Woman* which outline in detail how, after all, a woman can be more like a man. (Sample tip: "Don't show emotion and never cry in front of a male co-worker.") There are continuing education courses like C.W. Post College's "Fashion, Ego and Success", which promises to help women use their "dress, speech and 'body language'" to get ahead. And there are thousands of "assertiveness training" courses, usually led by feminist therapists, to help gird women for the rough world of men and money.

Rules for the New Woman are almost as rigid as those that once circumscribed women's lives in the days of the feminine mystique. Asked to describe two or three outfits for today's businesswoman, John Molloy (author of *Women's Dress for Success Book*) answered: "No, I can't. There aren't two outfits. Or three outfits. There is only one—the skirted suit. Here are the rules... The skirt two inches below the knee... The blouse, cotton and polyester... And a hat—women should always wear a hat, the feminine fedora, everywhere. It works." Michael Korda, author of *Power! How To Get It, How To Use It* emphasizes the absolute necessity of the attaché case—never a purse!—even at the risk of squishing a tuna fish sandwich into an important memo.

As for men, choose them as you would your outfit. At a 1977 conference for managerial women in the health industry, one workshop leader advised, "When you choose a spouse or male friend, you have to ask yourself: 'Could I take him to a company function? What is he doing for my image?'"

All this, of course, has little to offer to the over 90 percent of working women in low-level clerical, service and sales jobs. "I picked up a copy of *Working Woman* the first time I saw it on the newstands," Bernice Howe, a \$4-an-hour clerical worker in Denver told *Seven Days*, "But the first article I turned to was on how to pick an outfit for less than \$200. They have to be kidding." Asked about assertiveness training, a New York practical nurse replied sarcastically: "I don't know about assertiveness. Where I work it's called 'insubordination.'"

Even more left out by the cult of the New Woman are the nearly 50 percent of American women who still define their main occupation as homemaking. And, unfortunately for the women's movement, from the vantage point of the supermarket check-out lines, at which most housewives do their weekly scan of the women's magazines, there's no clear difference between the ideology of the New Woman and genuine feminism. Asked what she thought of the feminist movement, Mrs. Lucille Schlecting, a 50-year-old housewife in Lindenhurst, N.Y., said, "I see it as important for the professional women, es-



I had reasoned this out in my mind; there was one of two things I had a right to, liberty or death. If I could not have one, I would have the other, for no man should take me alive. I would fight for my liberty as long as my strength lasted, and when the time came for me to go, the Lord would let them take me.

Harriet Tubman

pecially the young ones. It helps them get into administrative positions. But for someone like me, well, I guess I'm over the hill as far as getting ahead."

But for other women, the feeling of being left-out of put-down by the media version of feminism provokes a more militant response. Mrs. Rita Zanella, a Merrick, N.Y., mother of three, formed her opinion of feminism by reading Ms. magazine, the *Daily News* and some scattered pieces of NOW literature — and finds it "frightening". "The problem is that for them unless a woman achieves by making money she hasn't achieved anything," said Mrs. Zanella. "The idea is pure selfishness; they're even against volunteering. As I see it the women's movement puts the highest value on the dollar, and there are other values which one meant something in this country."

Following her own sense of idealism, Mrs. Zanella initiated the first anti-ERA group in her area. "I started with an ad in the *Pennysaver*. It was real grassroots stuff," she laughed. "I didn't know I was capable," she added with the kind of confidence any would-be managerial woman might envy. "But I learned to go out and speak to groups. I'll keep doing it till we beat this thing, not just the ERA but the whole idea of feminism."

But is the media image which frightens Mrs. Zanella really feminism? "To me, the most powerful thing about the women's movement," says Rachel Fruchter, an active feminist since 1969, "was discovering the strength that women have when they work together. The idea was never just for individual women to get ahead, but to make gains for all women."

Beth Cagan, a feminist psychologist who lives in Cleveland and has been studying the changing image of women in the media, puts it more strongly: "The idea we are being given today that any woman can succeed on her own completely contradicts the original notion of feminism. When you put all the responsibility on the individual woman to 'make it', you cover up the fact that sexism is an institution in our society, just as racism is. Besides, the idea of the women's movement is not just to integrate into the existing capitalist society but to create a more just and caring society for everybody."

But for the time being, the flannel-suited, attaché case-swinging image of feminism is more likely to reach Mrs. Zanella and her neighbors than the idealism of grassroots feminists. Which is too bad for the women's movement—and in the long run for Mrs. Zanella too.

Today...

continued from page 8

Caribbean Students Society:
Tonight the movie, The Harder They Come will be shown in Leacock 26 at 7 and 9 pm. Friday the annual Cultural Variety Show will start at 8:30 pm in Moyse Hall. On Saturday night the big dance starts in the Union Cafeteria at 9 pm. All welcome.

Statistics:
George P. McCabe, Jr. of Purdue University, will speak on "Use of the Twenty-Seven Percent Rule in Experimental Design". Today at 4 pm, 1214 Burnside Hall. Coffee and cookies will be served in the Departmental Lounge (Room 1023) from 3:30-4:00 pm.

Purimlashen!
The 2399th Annual Purim Celebration will take place in Room 426 of the Samuel Bronfman Building, at 12 noon. All welcome.

Gay Women of McGill:
End of year coffee hour - come for goodies and conversation - all invited, including women who might be interested in continuing group next year. Today 4 to 6 pm Union 425.

Savoy Society:
Closing meeting today 7 pm rm. 302, in Union followed by slide show. Early slide show at 6 pm for those unable to stay late. Bring money for photos, tapes and / or G&S T-shirts.

Gay McGill:
Meeting at 7 pm in Room 302 Union. Theme for discussion: bring your tidbits to eat.

McGill Drama Programme:
Presents Rites de Passage. Director: Iro Tembeck. 8 pm Morrice Hall 106 free.

Community McGill:
Interested in becoming a Big Brother or Big Sister? Please contact us at 392-8937 or come to Rm 408 in the Union.

FRIDAY
Faculty of Music free concerts:
Pollack Concert Hall 8:30 pm: McGill Concert Band, dir: Richard Lawton. Works by Ives, Piston, Dvorak, Orff, Bach, Mahaupt. Recital Room C209 1 pm: Mixed Ensembles, dir: Tom Talamantes. Recital Room C209 7 pm: McGill Conservatory of Music Student Recital. McGill Industrial Relations Association:
SUGARING-OFF NIGHT at Mont St. Hilaire Friday. The bus leaves 5:30 outside Bronfman. Come eat and dance for merely \$8.50. Call Lorraine 332-6074.

McGill Chinese Students' Society:
A film show (in Chinese) organized by McGill Chinese Students' Society will be held on Friday, 8 pm in the FDAA Auditorium. All are welcome. A disco organized by McGill Chinese Students' Society will be held on Saturday, 8 pm in the Union Ballroom. All are welcome.

Eucharistic Celebration:
At the University Chapel, Birks Building, University Street, Monday, Wednesday and Friday at 12 noon. At the Newman Centre, 3484 Peel Street Mon-

day through Thursday at 5 pm, Friday at 5:30 pm, Saturday at 5 pm, Sunday at 11 am and 8 pm. Telephone 392-6711.

SATURDAY, APRIL 1
Free concerts:
Recital Room C209 8 pm: McGill Opera Studio. A preview of "Così fan Tutte" by Mozart. Pollack Concert Hall 8:30 pm: Rolf Bertsch pianist, student of Dorothy Morton with Philippe David & Cordelia Hall, violins; Madeleine Mercy, viola; Iona Corber, cello; Peter Freeman,

clarinet. All-Brahms programme; Trio for clarinet, cello and piano; Sonata for cello and piano; Quintet for piano and strings.

McGill Chinese Students' Society:
There will be an executive committee meeting of McGill Chinese Students' Society on Saturday, 9 am in the ISA office in the Union. All are welcome.

MONDAY, APRIL 3
Free concerts:
Recital Room C209 4 pm: Voice

recital. Works by Debussy, Schumann, Handel, Strauss & others. Recital Room C209 8:30 pm: Piano recital, students of Elizabeth Dawson. Works by Debussy, Bach, Bartok, Ravel, Albeniz & others.

Irish Studies at McGill:
Denis Johnston will lecture on The Dublin Gate Theatre Monday, April 3, at 8 pm, Arts Council Room (Room 160). All welcome.

TUESDAY, APRIL 4
Free concerts:
Pollack Concert Hall 1 pm: Student soloists' recital. Works by Chopin, Liszt, Beethoven, Debussy, Bloch. Pollack Concert Hall 8:30 pm: McGill Jazz Workshop Bands, dir: Gerald Danovitch. Première performance of Jazzum Opus Unum by Kelsey Jones; also works by Dizzy Gillespie, Stan Kenton, Sammy Nestico, Robert Cur-

now. continued on page 27

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2. Contest closes: with entries received as of April 1, 1978.

3. There will be one grand prize: consisting of a 1978 Ford Courier, including 1 8 litre engine, 4 speed, chrome bumpers, mag wheels, FM, tires, Radio. Free Whistling Package including roll bar, push bar, black out hood, and custom exterior paint job. Dealer pre delivery inspection, license, provincial and municipal taxes (if any) are included in prize. Winner must be responsible for driver's permit and insurance. Prize must be accepted as awarded at a specific location with no substitutions. Estimated value of prize is \$15,500.00. There will be three second prizes of hang gliders each consisting of a 19 foot leading edge and 13 foot keel, cambered sail with wheels, pins and bag, together with lessons which will be available at a specific location. Estimated value of each second prize is \$330.00. There will be 75 third prizes each consisting of a Retail Merchandise Certificate good for one pair of Kodiak boots, style 3555 men's or 3556 ladies. Estimated value of each pair of boots is \$50.00. All prizes must be accepted as awarded and no substitutions will be made. Only one prize per household or family.

4. Following the close of the contest: selections will be made from among eligible entries received. Selected entrants, in order to win, must first correctly answer a time limited, quiz-testing question. Decisions of the judges are final.

5. The contest is open to all residents of Canada: except employees and their immediate families of Globe-Kodiak Limited, its advertising agency and the independent judging organization. The odds of winning any prize will be determined by the number of entries received. This contest is subject to all Federal, Provincial and Municipal Laws.

6. EARLY BIRD BONUS: The first 200 contestants whose entries are received at the contest address will be mailed a Kodiak T-shirt in the size as indicated on their contest entry form.

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LEAN AND HUNGRY / BY GEORGE KOPP



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Lesson 1



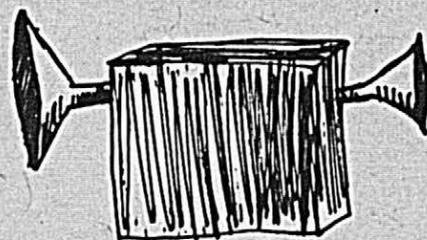
THE MOST INVIGORATING ASPECT OF MODERN COMMUNICATION THEORY IS THE WAY IT ELIMINATES MEANING AS A CRITERION OF INTELLIGIBILITY, AND VICE VERSA. THIS IS SELF-EXPLANATORY, BUT THE FOLLOWING GLOSS WILL HELP SOLIDIFY THE RELATIONSHIP BETWEEN SENDER AND RECEIVER.



old style



THE OLD STYLE OF COMMUNICATION DEPENDED ON CHANCE AND OTHER NECESSITIES. THE INFORMATION HAD TO BE CODED AND DE-CODED BY BRAINS, ALWAYS SUBJECT TO COSMIC-RAY BOMBARDMENT AND SCHIZOPHRENIA. THE USE OF LANGUAGE WAS A RISKY BUSINESS. EXAMPLE: SENDER ASKS, "HOW ARE YOU TODAY?" RECEIVER PERCEIVES, "ARE YOU TODAY?" RECEIVER'S META-PROGRAM DECODES MESSAGE AS NONSENSE, CONCLUDES SENDER IS OUT OF HIS MIND. WITH THE INVENTION OF THE BLACK BOX, COMMUNICATION REACHES THE STAGE OF AN ADVANCED SCIENCE, i.e. LABORATORY CONDITIONS BECOME READILY AVAILABLE TO LICENSED PRACTITIONERS. THE BLACK BOX AUTOMATICALLY ENCODES AND DECODES EVERYDAY SPEECH, RENDERING SENDER AND RECEIVER USELESS, HELPLESS, AND REDUNDANT.

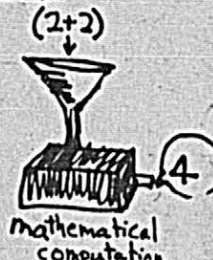
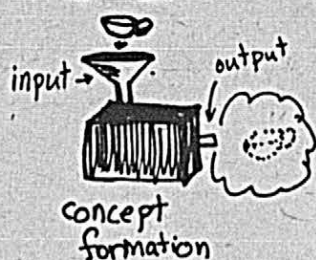


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Lesson 3: The University and the Black Box.

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continued from page 4

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Sublet: 1 1/2, quiet, next to University on Lorne, everything except electricity. Lease renewable, available May. Winter rent \$115, summer rent and term are negotiable. 845-1586 after 9.

Hellol Close, spacious, comfortable 3-4 bedroom apartment. One block from Steinberg's. May 1, May to May lease possible. Call 286-9077 evenings.

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Women's movement:

Getting down to brass tacks

by Ann Brocklehurst

It's 1978 and student activism isn't what it used to be. North American students no longer flock to support every ultra-leftist cause around and as a result campus participation in anything that smacks of 'consciousness raising' is very definitely down from what it was a decade ago.

As a case in point, take the issue of women's rights. Even though membership in the Women's Union is automatically extended to all female McGill students only a small percentage have ever used the facilities the Union provides. The majority of women on campus obviously don't feel they are victims of sex discrimination and limit their participation in the Women's movement to paying lip service to equal rights.

But equal rights are not as close as they may seem. We live in a male-dominated world. One need look no further than the governments at all three levels, to see this. Even at the University level student politics are dominated by men. Somewhere along the line traditional stereotyping must have gotten to McGill's women students. How else can one explain the fact that a generation of women who have grown up with feminism are already taking a backseat to men before their college years are over? And how too can the lack of total support for the women's movement by young women today be explained?

Feminism has been around for a long time. Many feminist protests have been recorded throughout history but it was not until the early twentieth century and the suffragettes that Western society first realized the size and strength of the women's rights movement. After winning the right to vote, most early feminists disappeared. Few pursued political careers and those that did failed. A major depression and a second world war turned minds away from feminist issues and it was not until the sixties, a decade of social unrest, that a powerful second feminist wave emerged. University students today have grown up with the ideas of Gloria Steinem and Betty Friedan yet for some reason they have not been molded into avid supporters of women's rights. Why?

The great majority of women students at McGill are privileged individuals who, for the most part, have been shielded from sex discrimination. For many of them the issue of women's rights is a dead one. They take the naïve attitude that a few recently passed laws will give all women equal rights within a few short years. But it has been almost eight years since the Royal Commission Report on the Status of Women in Canada was delivered and while laws have been passed to help eliminate sexism in the employment field, statistics compiled in 1976 show that the average salary of men in full-time jobs is 79% higher than that of women. As well Canadian women do not have the access to abortions their American counterparts do. Very obviously a major problem still exists but so does a tendency on the part of the élite to ignore it.

Another issue which seems to be weakening the support of the women's movement is lesbianism. Many women mistakenly believe that to be a feminist is to support homosexuality. But this is not so. Homosexuality and feminism are two different issues. Active support of one of these causes does not imply a commitment to the other. While some feminists support lesbian rights on the basis that they are human rights, others find that the whole

lesbian rights issue is an albatross around the neck of the women's rights movement. Nevertheless a reluctance to become associated with lesbianism has kept more than a few potential feminists out of the women's rights movement.

While the women's movement at McGill and in Canada may not be enjoying the mass support it received in the sixties, in the U.S. women's issues are the centre of attention. In 1972 Congress approved an amendment aimed at state laws discriminating against women in marriage, inheritance, ownership of property and employment. So far, this Equal Rights Amendment which says: "Section 1: Equality of rights under the law shall not be denied or abridged by the U.S. or by any state on account of sex" has been ratified by 35 of the necessary 38 states. If the ERA is not ratified by three more states by March of next year the amendment will die.

Currently the ERA has everyone talking. US constitutional experts are in a quandary over what to do about states that originally ratified the ERA and now wish to withdraw their ratification. As well the constitutionality of a law that if passed would extend the deadline for ratification of the ERA is also being debated. But it is the emotional issues rather than the constitutional ones that have made the ERA the subject of heated debate it is today.

ERA supporters view the amendment as further support needed for U.S. equal opportunity employment laws. They see it as a federal law that will, once and for all, do away with all sex discrimination laws, both state and federal. The ERA is the legal basis on which to build a society in which women will play an equal role.

But the ERA has many vocal opponents, some of whom are very persuasive. These anti-ERA forces are championed by Phyllis Schlafly, a self-proclaimed housewife, who foresees nothing but trouble if the ERA becomes law. Schlafly would hate to see women lose what she claims is their already privileged position. If the ERA becomes law your husbands won't be obliged to support you, she warns husband-dependent women while conjuring up an image of a vast exodus of husbands. And plenty of women believe her despite the fact that in numerous cases in numerous states women who have been financially dependent on their husbands by mutual consent for many years, are almost invariably awarded financial support upon separation or divorce.

That the passage of the ERA will result in the destruction of the American family is an idea championed by virtually all opponents of the ERA. They predict a society of parentless children and genderless eunuchs. This idea is, of course preposterous. The passage of a law in Washington D.C. will not affect the nation's hormone level nor will it force the country's happy homemakers out into the labour force. The current president of NOW (National Organization of Women) is an ex-housewife which should be proof enough that neither the women's movement nor the ERA is out to 'get' housewives. The only thing the ERA is going to force people to do is stop discriminating against each other on the basis of sex. 'Total Women' will still have the option of wrapping themselves in Saran wrap to greet their husbands when they return home but they will have other options as well and so, for that matter, will their husbands.

Ms Schlafly and the anti-ERA crowd are also fond of noting that passage of the amendment will almost certainly result in women being called upon to serve in times of war. This cannot be denied but then one cannot expect to eat one's cake and have it as well. However, with the nuclear situation the way it is today it really doesn't matter who goes to war because if things get out of control none of us will be around for very long anyway.

But Ms Schlafly has grass roots appeal. When she reports that the ERA will mean an end to sex-segregated toilets people listen. A recent letter to Ann Landers pointed out just how strongly some people feel about the public toilet problem. A reader wrote in castigating Ann for saying in an earlier column that a grandfather had not done the wrong thing by taking his young granddaughter into a men's washroom. The reader was appalled and felt Ann should have known better. What the child might have seen could scar her for life, the reader maintained. While psychologists might find the reader's grasp of basic psychological principles questionable, anti-ERAs see this as only one example of the emotional havoc that will be wreaked on the American public if passage of the ERA does put an end to sex-segregated toilets. Could it be that one reason the American public is so scared of flying is that every time they get onto a plane they have to use desegregated toilets?

But Phyllis Schlafly is not the only major force combatting the ERA. There are plenty of other ultra conservative would-be amendment blockers. The Mormon Church is one of the many powerful and rich anti-ERA lobbyist groups. Supposedly an apolitical organization, the Church has used its influence to prevent passage of the ERA in not only Utah, but Nevada as well. When one considers the polygamous background of the Mormons it is not hard to imagine why they would oppose the ERA. Evidently the years of treating women as one of a number of inferior possessions are not easily forgotten even though the church has not sanctioned polygamy since the nineteenth century.

While polls consistently show that the majority of Americans support the ERA, its supporters saw the amendment fail to achieve ratification in several states last year. The pressure applied by politicians with a long reach and powerful lobbyists has been repeatedly cited as the main reason why the ERA went down to heart-breaking defeats in the states of Florida and Virginia.

In an attempt to apply pressure to states that have not ratified the ERA, NOW has encouraged the groups that support it not to hold conventions in non-ERA states. So far this strategy has proven quite effective and several cities are feeling the pinch due to a drop in convention business. Urban businessmen have even complained that this strategy is unfair since the anti-ERA people are usually concentrated in rural areas. Perhaps this is the impetus they need to start pro-ERA lobbying. NOW is also considering supporting individual tourist boycotts of non-ERA states as well as merchandise boycotts. With the deadline for ERA ratification approaching pressure tactics appear to be necessary.

Unlike their American counterparts, Canadian women do not have a goal as tangible as the passage of the ERA into law. In Canada the struggle for equal rights for women is the struggle to pass a number of smaller bills that will upgrade the lifestyles of Canadian women. This is not to say that the women's rights issue is any less important in Canada than it is in the U.S. It is only less visible at this point in time.

Women can use this time to rethink their commitment to the feminist and women's rights movements. Is it a necessary requirement of feminism not to shave your legs? Will you be a traitor to the cause if you vacation in non-ERA states? On a more extreme level does continuing to be a closet Donnie and Marie watcher constitute a breach of Feminist trust? After all they are Mormons. In context these are all minor points. The most important feminist issue is to be aware that sex discrimination exists and fight it. Denying that women in our society have problems unique to their sex will not make them go away but trying to solve them will. It's not whether or not you shave your legs that matters but whether or not you are committed to fighting for women's rights, for human rights.

Feminists....

continued from page 11

Chase of the Toronto Rape Crisis Centre believes that the trouble on Yonge Street has to be seen as part of a much larger societal problem: violence against women. WAVAW's Day of Protest in Toronto on November 5th focussed on the more general problem of violence in all its forms (rape and sexual assault; the lack of free, safe abortions; harassment of lesbians; punkrock bands and sado-masochistic pornography, and other cultural mouthpieces for sex-and-violence), but also called on women to "defend prostitutes from constant legal harassment and social abuse". The demonstrations, honk-in, and street theatre presentations were held on the corner of Yonge and Wellesley, gateway to the Yonge Street Strip.

WAVAW's efforts to bring women together around the issue of violence were designed to increase public awareness that rape is currently Toronto's fastest-growing crime, and to spur official action on the situation. But the group's inclusive and slightly laid-back approach left it wide-open when a committee of women calling itself S.O.S. (Snuff Out Snuff) turned up at WAVAW's rally and proposed a mass action at Cinema 2000 on Yonge Street, where the notorious "snuff" film was premiering in which a woman is actually tortured and killed (according to the publicity). The spur-of-the-moment demonstration resulted in a number of arrests and brought extensive media coverage. It also created a climate of urgency and excitement in the women's community, which inspired scores of women to come out to nightly meetings to plan further action around the issue of violence. But overall the Snuff action boomeranged, and feminists were left to ponder their sudden media "success" with a few misgivings.

The papers zeroed in on the Snuff demonstration, while WAVAW's rally and list of demands received almost no attention. In an opportunistic *tour de force* which left WAVAW stunned and helpless, Mayor Crombie publicly thanked the feminist community for its strong show of support for the Yonge Street crackdown, and said he would keep this support in mind in his future initiatives at the Ontario Censorship Board to have tighter controls enforced over films shown in the province. Virtually

overnight, WAVAW had managed to get itself lumped together with various right-wing, pro-censorship forces. Its media image now smacked unquestionably of the Women's Christian Temperance Union.

A few people were openly angry at the feminists' clumsy mishandling of a complex issue. As usual, the main stumbling block had been the question of class. For the most part, feminists remain insensitive to the economic realities which drive lower class women into massage parlour and street prostitution. The women's movement's undisguised distaste for these occupations is not only a right-wing bias; it's also an effective way of helping to preserve the whore-wife dichotomy which the general culture promotes to keep all women in their respective places, self-regulated by guilt.

The Wages for Housework Committee tried to counteract some of the renewed "bad press" around Yonge Street by bringing Margo St. James (founder of COYOTE, an organization of prostitutes based in San Francisco) to Toronto for a series of talks. St. James made the rounds of the colleges, talking to students and general audiences about decriminalization of prostitution, a campaign she has been waging in the U.S. for the past four years. Her visit culminated in a public forum at which St. James and Wages for Housework's Judy Ramirez debated the Yonge Street issue with civil liberties lawyer Clayton Ruby. The City's implicit policy of quasi-legalization, in its recent licensing and regulation of bodyrub parlours, came under fire, with the women arguing that such a policy amounts to pimping by City Hall, and means more controls and less money for the women workers. The major opposition of the evening came from alderman Allan Sparrow, who argued that decriminalization in a number of European countries has resulted in the deterioration of neighbourhoods and the flight of families from communities bordering on designated Red Light areas.

That same week in Toronto saw the launching of an organization called BEAVER, which has been described as a sort of COYOTE-of-the-North. BEAVER (Better End All Vicious Erotic Repression) calls itself "Canada's first organizational voice for prostitutes and other workers of the flesh". It aims to group hookers, strippers, and bodyrub workers to work for decriminalization of prostitution and to defend these women against exploitation by pimps, police and customers. The group has aligned itself (like COYOTE) with Wages for Housework in demanding economic recognition for all work performed by women.



[Woman's] development, her freedom, her independence, must come from and through herself. First, by asserting herself as a personality, and not as a sex commodity. Second, by refusing the right to anyone over her body: by refusing to bear children, unless she wants them; by refusing to be a servant to God, the State, society, the husband, the family, etc., by making her life simpler, but deeper and richer. That is, by trying to learn the meaning and substance of life in all its complexities, by freeing herself from the fear of public opinion and public condemnation.

Emma Goldman (1869-1940)

Pornography remains a sensitive issue for feminists and general public, and the recent convulsions over Yonge Street are a case in point. Not surprisingly, Toronto is a city in which the sexes seem to react against each other in fairly extreme ways, and Yonge Street, with its blaring neon and bizarrely *unerotic* atmosphere is the perfect symbol of that sexual polarization.

The commercial sex industry feeds on a society's repressions. Toronto's prudish, aggressive climate creates a ready market for sex-exploitive enterprises, and acts.

To a visiting outsider, Yonge Street is not sexy. But among some Torontonians, and certainly in sections of the feminist community, there seems to be confusion on that point. The Yonge Street crackdown, along with the more hysterical forms of feminist reaction to it (typified by Snuff action), could result in a further escalation of sexual violence in a city which already has more than its fair share of repression, or visible signs of it. The punk rock posters on every street corner, are a kind of magnet which attracts seasoned streetwalkers and pimps from Buffalo and Detroit, who know the going price for a trick on Yonge Street is four times what they can get back home — with a much greater demand. As the economy tightens up, the Strip also attracts immigrant women and women from places of high unemployment (Montreal, Northern Ontario) who have few alternative means of making a living. The predicament of these women deserves some careful investigation, but such sensitivity is beyond the emotional range of most politicians. Let's hope the women's movement and the left learn to be a little more open-minded.

A number of connections have not been made. No women's group has yet suggested that the alarming increase in sexual assaults against women on Toronto streets may be tied in with the closing of massage parlours and the mass arrests of prostitutes. And certainly nobody in the women's movement is yet proposing collective brothels (owned and managed by the women themselves) as a solution to the problem of street attacks.

Maybe it's time feminists started considering some new, non-rhetorical approaches to an old, old problem.



McGill athletes to be honoured

by Richard Jablonski

Six McGill student-athletes have been nominated for either the Major D. Stuart Forbes Trophy or the Muriel V. Roscoe Award, the most prestigious trophies annually presented to McGill's intercollegiate athletes. Tom Barbeau, Lester

Jackson, Al Smith and John Swan have all been forwarded for the Forbes Trophy, while Jill Gowdey and Wendy Stack are the nominees for this year's Roscoe Award.

Tom Barbeau

The qualifications of the candidates for both awards are impeccable. Barbeau, the half-back of the Redmen football team for three years, has been a league all-star and a Hec Creighton Award nominee. The leading rusher, receiver, punt and kickoff returner on this year's team, he was drafted by the Ottawa Roughriders of the CFL and subsequently traded to the Alouettes.

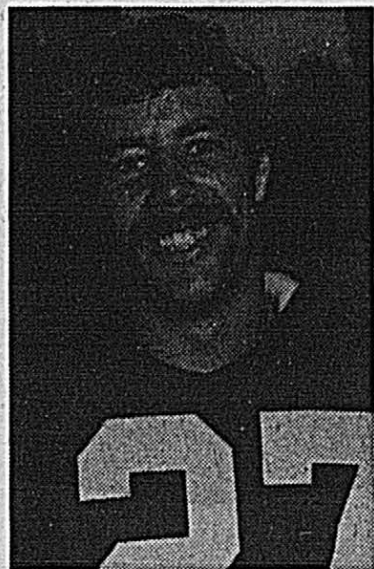
Lester Jackson

Lester Jackson has been a steadily improving performer in his two years on the McGill swim team. Among his more notable achievements this past season were his winning of five individual medals at the McGill Invitational Meet, his setting of two pool records at Saint Michael's College in Vermont, and his high finishes at the CIAU National Meet. He has qualified for the Canadian National Championships and is currently ranked tenth in Canada in the 200 metre butterfly event.

Al Smith

Goaltender Al Smith of the McGill hockey respectable even in the worst of times and was during which time he has played for both pitifully weak and reasonably strong teams.

continued on page 28



Tom Barbeau

Jackson, Al Smith and John Swan have all been forwarded for the Forbes Trophy, while Jill Gowdey and Wendy Stack are the nominees for this year's Roscoe Award.

The Forbes Trophy is presented annually to the male McGill student who has, in the opinion of the Students' Athletics Council, brought the most credit to the university through his athletic achievement.



Forbes Trophy nominee Al Smith makes yet another save for the Redmen.

After success at Laval: V-ballers host tourney

After a somewhat discouraging season of intercollegiate and Senior "A" competition, the McGill women's volleyball team broke into the championship column with an upset victory in the prestigious Laval Rouge et Or Invitational Tournament in Quebec City.

The McGill team came from behind to defeat Moncton 14-16, 15-8, and 15-11 to capture the championship. Other schools in the competition were the host Laval team and the eventual consolation champions from Ottawa.

The McGill victory constituted an upset of sorts as the Moncton team was fresh from placing fifth in this year's CWIAU National Championships. Moncton qualified for

the CWIAUs as the host team, but was nonetheless able to place fifth among Canada's top collegiate teams.

"We weren't really expected to win," said McGill coach Anne Patterson of her team's performance, "but we weren't counted out either. The most unique thing about the tournament is that we came from behind twice, against Laval and Moncton, in order to win the championship."

"Winning a tournament like this can only enhance the reputation of our volleyball team," concluded Patterson.

Two of McGill's players were named to the all-tournament team. Spiker Keren Mann, a consistent performer all season, and setter Elizabeth David

were honoured for their fine play in the competition.

McGill now looks forward to wrapping up its season with two Senior "A" tournaments, on the second of April at Victoriaville and on the eighth at the Currie Gym. These are essentially ladder tournaments, determining the two "A" teams which will challenge for spots in next year's "AA" competition. McGill is currently ranked third in this year's "A" competition, but could move up to second with solid performances in the two tournaments.

April 8th's competition will get underway at 11 am and run through 6 pm. Played at the Currie Gym, it will mark the final regularly scheduled play for this year's volleyball team.

Seasonal madness:

Spring fever inspires prognostications

by Richard C. Jablonski

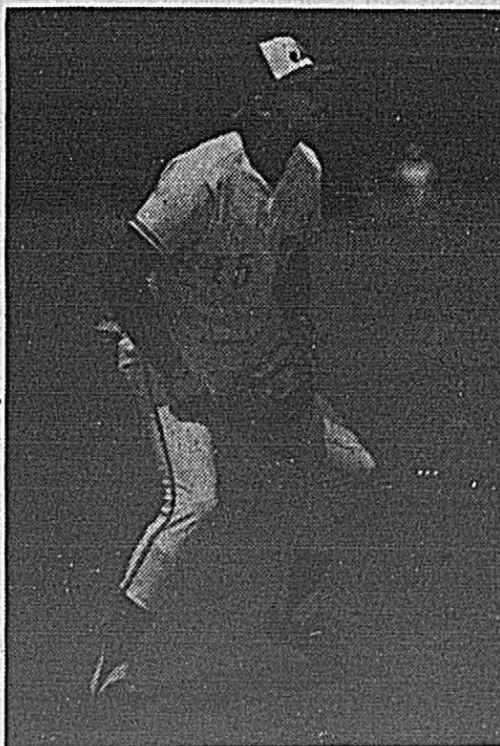
Spring has sprung, or so the annual Spring Issue of the Daily would inform us, and a young sportswriter's fancy turns to prognostication. Springtime in Montreal, with its pedestrian-splashing taxis, unappetizing mixture of slush and mud, and Stanley Cup-bound Canadiens, draws sports journalists around the crystal ball as surely as a carton of Export A's attracts the chain-smoking Guy Lafleur.

Typical seasonal questions revolve around such age old topics as how many games it will take the Habs to bolt through the NHL's extended playoff fiasco, or will the Expos finally break .500 in this their tenth year of existence. Add to this the race horses of April replacing the pigs of winter at Bluebonnets and the Alouettes busily

Sports Comment

signing imported breakaway threats for the upcoming CFL wars, and you've got yourself a rich mixture of areas for the scribe's consideration.

There's only one fly in the prognosticator's ointment, that being the total predictability of the sports scene in Montreal. For instance, only a fool or a Maple Leafs fan would dare to suggest that this year's Canadiens are not prohibitive favorites for the Stanley Cup. Hell, I hate the Habs and their pompous conceit, but I would never come out on paper against their championship chances. One nice thing though — Yvan Cournoyer, possibly my favorite



Larry Parrish on third?

Canadien, will take the ceremonial first skate with Lord Stanley's cherished silver bowl, or at least a reasonable facsimile thereof.

As for everybody's favorite baseball team, Les Expos, let's be realistic. Every time that I read a local columnist forecasting a second or even first place finish for Montreal, I feel sorry for the poor baseball fans in this town. They're being deceived by a bunch of shills, sportswriters trying to drum up interest in their beat. With no bullpen, three unhappy outfielders, questionable starting pitching, and a conspicuous void at third base, the Expos have an outside shot at third place, but only because the National League East is pathetically weak. Barring a trade of immense proportion, Montreal will continue its long tradition of sub-.500 baseball.

Out at the Bonnets on the corner of Decarie and Jean Talon, spring ushers in the emergence of some of the world's greatest, if somewhat underpaid, athletes — the "class" horses. For a couple of bucks, fans can spend an afternoon soaking up the sun and drinking lime slush at the oval, while simultaneously blowing away paycheques or small fortunes. Of course, the predictability of horse racing is unquestionable. Nobody makes any money, but everyone has a good time; especially the proprietors.

If some of these forecasts sound somewhat depressing, I would ask that the reader not be downcast. After all, the essence of sports in Montreal hasn't changed for the last however many springs, and we've all managed to survive. Montrealers have Stanley Cup and Grey Cup teams, a highscoring baseball team, and the "Sport of Kings". What more could you ask for, besides beautiful weather for May's Stanley Cup parade on Ste. Catherine Street and a raise for Steve Rogers?

Gertrudes expands again

Times are reversing. The Students' Society is starting to think more in terms of its students and as well, of the McGill community. Gertrude's, the Students' Pub, will remain the students' pub throughout the summer this year. The Students' Society has decided to keep its doors open and provide a relaxing, refreshing spot for all those in and around McGill during the summer months.

The menu will be extended from its variety of Italian foods and pizzas to include salads and submarines. The bar will be open, serving its full line of drinks. Air-conditioned, carpeted and accomodating, it will be nice to have Gertrude's open during the hot weather ... even if it means just to sit down for a while and have a beer to cool off.

Today...

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Baha'i Lecture Series:

Akoueté Akakpo-Vidah, from Togo, will speak on "Education", in Arts W25 from 12 noon until 1:30. Lecture to be given in French. Everyone welcome.

McGill Young Alumni:

Presents "Fear of Flying", Tuesday, April 4, 8 pm, Stephen Leacock Bldg., Room 821. Dr. Ian Bradley, Staff Psychologist of the Behaviour Therapy Unit at Douglas Hospital, and part-time lecturer at McGill University, will speak about phobias. If you have fear of flying, elevators, heights, etc., and want to understand these problems and to help overcome them, come and listen and join the discussion afterward. Info 392-4816. All welcome, no charge.

Minority Groups and Education Conference:

The Perception, labelling and treatment of minority group issues in the educational system will be examined at the Faculty of Education, Apr. 5 from 9 am to 4 pm room 129, 3700 McTavish. The two opening lectures and panel discussion on the topics, "Immigrants and Today's Schools: An Historical Retrospective" and "Aspirations of Minority Groups in Quebec" are FREE AND OPEN TO THE PUBLIC. The following day, a workshop session will bring together a cross-section of students, educators, administrators and community members to study such themes as discrimination, prejudice and multiculturalism. Specific recommendations will then be made on how best to prepare teachers for dealing with minority group needs.

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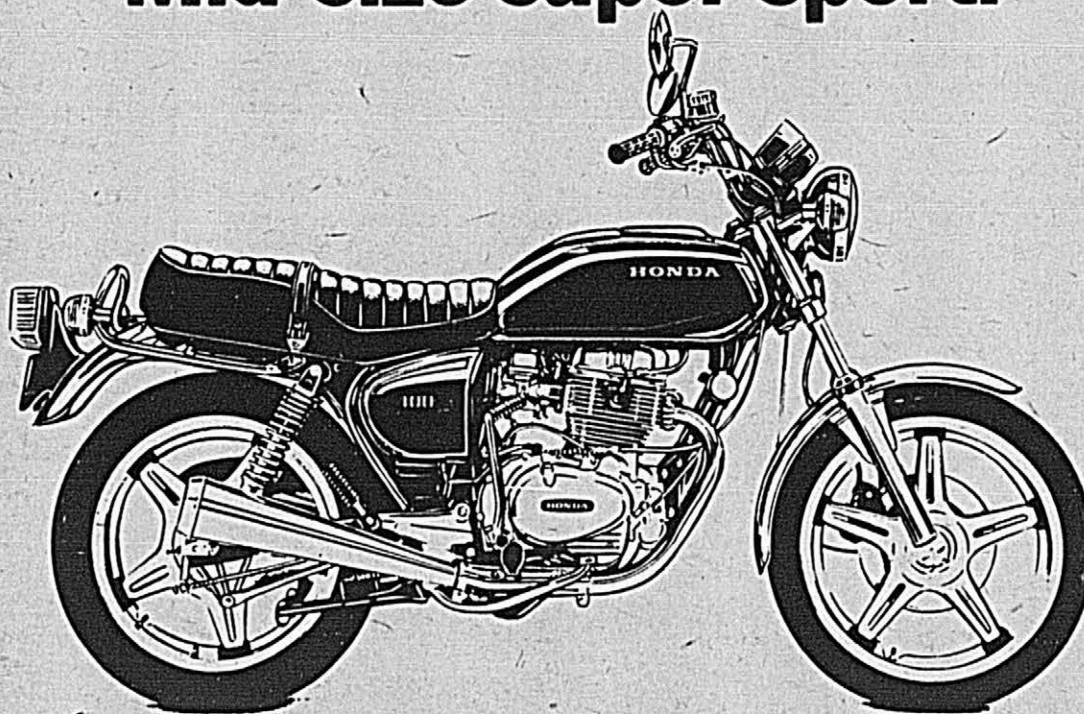
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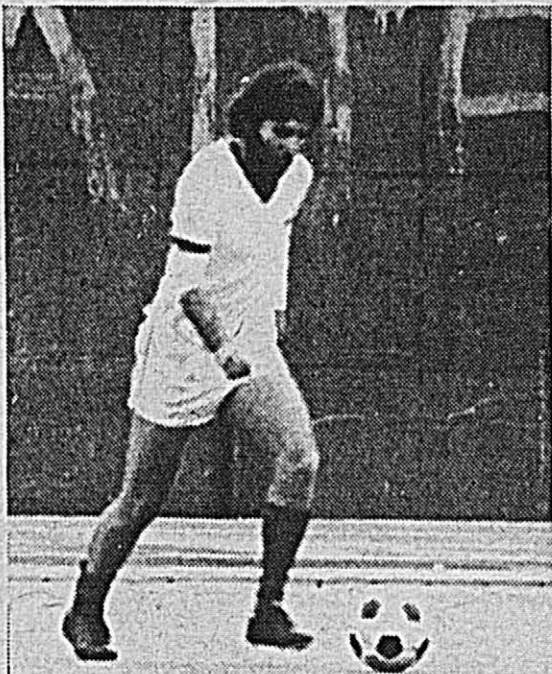
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**Fly the
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Daily Sports



It was a season of ups and downs for Redmen sports, but several athletes produced more than their share of bright spots for "Old McGill". Gualraca Nunes (above left) led the Redsocs to a near upset of archrival Concordia with his fast feet and soccer savvy. John Swan (above right) was the hockey team's leading scorer and was named to the QUAA all-star team. Barry Dobson (below) made many a clutch catch during the football team's 5-2 season.

Athletes...

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He was a first team QUAA all-star in 1976-77 and made the second team this past season. Smith is credited with keeping McGill hockey respectable even in the worst of times and was named Redmen M.V.P. after the 1976-77 campaign.

John Swan

John Swan, also of the Redmen hockey team, is a mobile center with NHL potential. Various big league scouts kept track of "Swanee" throughout this past season, watching him place third in the QUAA scoring race with 12 goals and 23 assists. A first team all-star this year, Swan

figures to be the leader of next season's McGill team.

Jill Gowdey

Jill Gowdey has spent three years as a left wing on the Martlet ice hockey team, the last two as captain. During that time, she has represented the ice hockey team on the Women's Intercollegiate Sports Council and its Awards Committee. A hard-working and enthusiastic athlete and student, the math major has accumulated 42 Intercollegiate points in three years of competition.

Wendy Stack

Wendy Stack is a familiar figure amongst women athletes at McGill. For the past four

years, she has played field hockey for the Martlets, accumulating 35 goals during that time as well as being named captain for both the 1976 and '77 seasons. She participated in the 1977 Canada Games as a member of the Quebec field hockey team and has been named to this year's under-23 Canadian National Squad. Stack also put in one year on the ice hockey team as a player, subsequently managing the team the next year.

The winners of this year's Forbes Trophy and Roscoe Award will be named at the McGill Intercollegiate Athletics Night, April 6th in the LaCite Ballroom.

Final intramural champions

With the 1977-78 intramural season concluded, the Intramural Department, under the joint leadership of Mary-Irene Parker and Jean-Claude Lanthier, has been in the process of preparing for tonight's award presentations and beer bash at the Currie Gym.

At the awards ceremony, individual and team champions will be recognized for their outstanding performances in this year's various intramural activities. Shields will be presented to those students in each faculty who have participated in and contributed to the intramural program.

What follows is a list of those teams and individuals who won intramural championships this year.

Men

INDIVIDUAL AWARD WINNERS

Golf	Chris Beniak (Engineering) Robert J. Flood (Science)
Tennis	Bill Naeem Rehman (Special Student)

TEAM CHAMPIONS

Faculty Football	Talbotians
Open Football	B.F.T.s
Outdoor Soccer	Tse Tse Flyers
Indoor Soccer	Shadows
Faculty Volleyball	Plumbers
Open Volleyball	Scramblers
Open Floor Hockey	Knubs
Faculty Floor Hockey	Iggernas
Open Basketball	Red Army
Faculty Basketball	Ethnikos
Faculty "A" Hockey	Law
Faculty "B" Hockey	Chem. Eng.
Open Hockey	Jets
Broomball	Flying Butts

Women

INDIVIDUAL AWARD WINNERS

Jogging I Champion	Joyce Newman
Jogging II Champion	Janet Simon
Swimming I Champion	Maria Brzezinska
Swimming II Champion	Marjatta Votilla
Squash I Champion	Jill Gass

TEAM CHAMPIONS

Volleyball I	Brahm's Beauties
Volleyball II	R.V.C. - 2
Basketball I	Bone Room Busters
Basketball II	Scramblettes
Ice Hockey	Nursing Caps

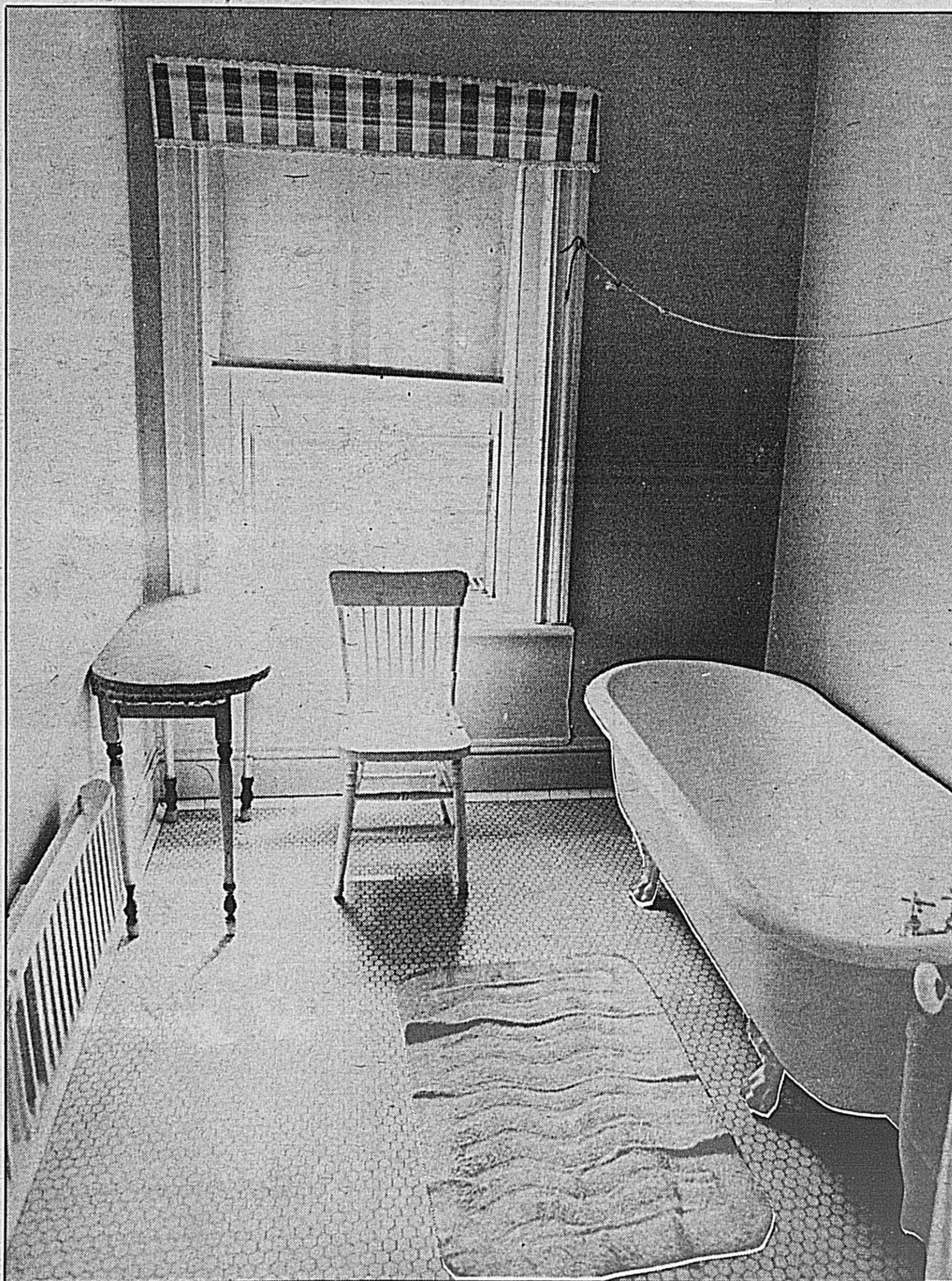
Thank you

While some readers may feel that a sports section is only as good as its editor, the truth is that it's really only as good as its staff. In this regard, this year's *Daily Sports* was fortunate enough to possess one of the more pleasant staffs that I have ever worked with. To these people, I can only say thank you. It was fun.

Daily Sports was produced by Rob Baxter, Robert Beaudin, Nancy Blueweiss, Philippe Cassir, Gilbert Cerat, The Count, Cheri Deal, Janet Doria, Peter Ellsworth, Jay Gaston, Donna Gulbransen, Kate Hancock, Mark Hoskin, Rocks Hudstone, Andrew Kuppermann, Jay Lark, Jennifer MacDowall, Stephen MacNamee, Phil Maloney, Marvin Miller, Ann Mounteer, Thierry Neubert, Beesh Perlin, The Scarlet Pimpernel, Harold Rosenberg, Ian Shapiro and Danny Young.

Thanks again,
Richard C. Jablonski

THE WEEKLY



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Readin', Writin', 'Rithmetic, and Theatre

by Gall Helmann

Imagine you're a hardluck, illiterate gold prospector and you've been told by a talking mountain that you can have any wish you want if you can find five letters that are missing from the alphabet. You'd do your darnedest to get those letters, right? Since you can't spell, you'll need some help recognizing them. Where to turn?

Such is the problem facing gold prospector Bill in a play called "The Land of the Magic Spell," which had its debut last Thursday at the Glendale Elementary School in Pierrefonds. Bill, who in real life is McGill student Linda Corin, must turn to other citizens of The Land of the Magic Spell and most importantly to the young audience for help in retrieving the missing letters. Indeed the kindergarteners and first-through-fourth-graders were eager to assist their baffled hero.

The cast, director and producer of "The Land of the Magic Spell" are McGill students enrolled in an English course called "Children's Theatre". They are currently staging the educational play at area elementary schools as part of their coursework.

While it may sound like an easy way to accumulate six credits the truth is that much careful preparation is involved in the production of drama for children.

The twenty-four students in Professor Eva Russell's "Children's Theatre" class spent all of last semester undergoing a sort of training process. Aside from learning various theatrical techniques they worked at developing a sensitivity to the children. It takes skill and practice to be able to get and keep the attention of the kids.

The class put theory into practice when it split into groups of four, each assigned to a different grade level in an elementary school. They met with their classes once a week for five weeks, practicing sensory awareness exercises and playing games. "Simon says put your hands on your head; Simon says jump up and down; Simon says act like an old man." Sometimes each child became a component of a washing or sewing machine. The McGill students tried to instill in the grade schoolers an appreciation for and knowledge of theatre.

This semester the class divided itself into four production companies, two of which must perform the aforementioned "Land of the Magic Spell." One of the groups is staging a play called "On Trial" and the remaining group has written and produced its own play. The players have engagements at elementary schools, children's centres and hospitals recently to Canada. It is an outgrowth of Participation Theatre, which was developed in Britain in the 1950s. One of its creators, Peter Slade, sees child drama not merely as a technique for training children, but as an art form comparable to child art. It should, he believes, become a regular part of the curriculum along with music, art, and literature.

Another pioneer in children's theatre, Brian Way, incorporated within the framework of most of his plays one of two basic types of participation, either whole audience or group participation.

In the latter a limited number of children are selected at random from the audience and are asked to participate with the stage actors through improvisation. "On Trial" is this sort of play.

"On trial" is the story of a small town stricken by an epidemic for which the only cure is a special kind of herb. In order to obtain the herb, however, the villagers must cross a plateau teeming with vicious tribes and natural obstacles. The main character Barbara (Barb Calderwood) must decide whether to lead the townspeople, played by volunteers

Jacqueline, another member of the cast, acknowledged that "Children's Theatre helps kids to develop their imaginations and self-confidence."

Drama makes one conscious of body and mind. It helps people communicate," Joel added.

"It should be reading, writing, 'rithmetic and Children's Theatre," Jacqueline and Joel agreed.

Everyone involved in the Children's Theatre class found that it was easy to perform in front of kids. They seemed to bring out an actor's character and make it seem more believable, even to the actor himself.



from the audience, on the treacherous journey. She knows full well that several lives will be lost along the way, yet how many might be spared back home with the miracle herb? Barbara decides to make a go of it. At the end of the play the deaths are tolled and Barbara is brought to trial. The audience qua jury must decide: should she or shouldn't she have made the trip? The children are thereby confronted with a moral question.

Although the play hasn't been performed yet the cast members seem sure of its success. They have only positive things to say about their experiences thus far with Children's Theatre. "The kids have so much energy, you can't help but pick up some of it when you're with them," said Joel, an actor in "On Trial".

He continued, "We're not there to teach them, but to improve their skills and our own."

Last Thursday I had a chance to relive my youth when I accompanied "The Land of the Magic Spell" crew to Glendale Elementary School. After noting the simplicity of the make-do stage — with one chair, one footlocker, and a backdrop of sheets — I settled myself on a gymnastic mat in a sea of third graders and waited for the play to begin. Soon director Gregory Woods came out and asked, "Does everybody have a seat?"

"Yes!" we all screamed.

"Are you all comfortable?"

"Yes!" we yelled again.

In a few minutes Echo (Sharon St. Mayrice), wearing a flowing dress of green gauze with laurels in her hair, came out dancing to a George Benson tune. She was followed by Ms. Spell (Sally Singel) in a gold gown, waving a "magic wand", and by Punctuation, dressed in a leotard emblazoned with an exclamation point, commas and

quotation marks. We all laughed when Mrs. Crossword (Sema Schreiber) walked on stage wagging her finger as if to scold us.

All this time a man had been fast asleep in the middle of the stage. Mrs. Crossword woke him up by tickling him with a feather. His name was Bill and he wanted to tell us a story. "How many of you can spell?" he asked. We all raised our hands. He demanded "Spell hippopotamus." (I could've done it, but I didn't want to be a show-off.)

Everybody giggled. "Spell cat," he shouted. "C-A-T!" we yelled. Having ascertained that we were good spellers, Bill began his story.

It turns out that he'd been prospecting for gold and not having too much good luck when he came upon a talking mountain. "I am the mountain. This is the land of the magic spell," the mountain (Judy Young) said lifting its eyebrows. The mountain explained that five letters of the alphabet were missing and that Bill would be granted one wish if he could find them. The only stipulation was that Bill, who was a non-speller, would have to spell out his wish. We all promised to help our new friend Bill, when the time came.

The mountain gave Bill the set of letters and together we identified them. "Hmmm, this looks like a teepee with a line through it," Bill said. "It's an A!" we confirmed.

When twenty-one letters were present and accounted for Bill set out to find the five missing ones. He found the letter "o" on a string around Echo's neck and got the "u" from Ms. Spell. Finally he came up with the other three. We all knew what Bill was gonna wish for, but he had to spell it out. He got the "o" "l" and "d", but he had some trouble with the first letter.

We all screamed "No as he reached for a "c" instead of a "g", but we were too late. Bill wished for "cold" instead of "gold". Soon poor Bill started to shiver and sneeze. His wish had come true; Ms. Spell tried to help him with some magic powder. ("That's baby powder!" yelled some smart-alec fourth grader.) She gave him sleeping powder by mistake and we were back where we started. Bill was fast asleep.

Well, I sure liked "The Land of the Magic Spell," but I really wanted to see what the other kids thought. Tae-Ho was sorta shy but he liked the play "cause it was funny."

Lynn said, "I don't know why I like it, everything I guess."

Jennifer commented, "I like the way the characters acted."

Her friend Lisa thought it was funny.

I talked to Astrid who had no front teeth, just before we went out for recess. "I thought it was funny when he falls asleep and doesn't know how to spell," she said.

If we can go by the critics, "The Land of the Magic Spell" should be a smash hit.

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The *Internal Machine* (from l to r): The ghost of King Laius (Mark Ellwood); Jocasta (Claire Hopkinson) embraces Oedipus (Keir Cutler); and the Sphinx (Ellnor Howard) with cohort Anubis (Christopher Caron).

Oedipus Mix

by Gigi Rosenberg

In the late 1930s Jean Cocteau adapted Sophocles' play *Oedipus Rex*, to the modern stage and entitled it *The Internal Machine*. In presenting this piece as their final big production of the year, the *McGill Players* have chosen to combine traditional Greek and modern effects.

In this well known tragedy, Queen Jocasta and King Laius have a son Oedipus. An oracle proclaims that this son will commit a terrible crime; he will murder his father and marry his mother. To avoid this tragic fate, the King and Queen have Oedipus left exposed in the forest. As Cocteau illustrates, the harder these mortals try to escape their fate, the more entangled their lives become and the closer they get to their inevitable destiny.

The speaker, played by Stephen Kelley, functions similarly to the chorus of the Greek stage, serving to introduce the acts, make commentary on the action and foreshadow the events to come. Kelley, a familiar face on the *Players'* stage, has a magnetic stage presence and was well-suited to this role.

As the tragedy of Oedipus

unfolds, the audience learns that the baby Oedipus had been rescued from the forest and is now a young man of nineteen years. When Oedipus hears of his tragic fate, he decides to flee his adopted parents and go in search of fame and fortune. During his travels Oedipus unknowingly slays his real father, King Laius and, by conquering the Sphinx, wins the throne of the late King Laius and marries his mother Queen Jocasta. The truth about Oedipus is known only to the blind prophet Tiresias, and it is only after 17 years that Oedipus realizes that the prophecy has come true.

Claire Hopkinson, who plays Jocasta, adds a great deal of energy to the production. With her intense concentration and consistency, she really sparkles on stage. Another outstanding performance was given by George Kopp who very convincingly portrays the blind prophet Tiresias. However, as Oedipus, Keir Cutler gave a stiff performance, although he may have loosened up since the dress rehearsal I attended.

The Sphinx (Ellnor Howard) and her cohort Anubis (Christopher Caron) work well together. Although Howard could have developed her character more fully, Caron is able to carry off well their scenes together.

Where the production falls short is in its inability to present the play either wholly as an authentic Greek tragedy or as a fully modern piece. Director Wilfrid Sellars has chosen to combine traditional costumes and stage set with a modern script and inappropriate background music; "We Are The Champions" by Queen and "Stayin' Alive" by the BeeGees. The production also lacks the level of high emotion so intrinsic to Greek tragedy, which, by definition, puts its audience through an emotional catharsis. It is unclear, however, whether this effect is lacking due to the direction or the script. Perhaps if one style had been chosen, the overall production could have been much more effective.

The technical aspects of the production were excellent. Roderick Mayne's set and lighting design heightened the special effects, and the costumes designed by Ellnor Howard and Wilfrid Sellars were well-suited.

Overall, the production was commendable. It is unfortunate, however, that this particular interpretation of Cocteau's piece detracts from the production's full potential.

Bansi Lives At Centaur

by Barbara Glover

The stage lights up slowly, the set is stark — black walls and few props. Nothing takes away from the actors, nor should it, because this is a play about human emotions. Everything else is secondary, this is its success as well as its failure. This play succeeds as a political statement and as a touching tribute to blacks in South Africa. It shows us the human side of blacks trying to exist in a system of apartheid. The subservience of plot to the promotion of an idea is its weakness.

Sizwe Bansi is Dead, set in Port Elizabeth, South Africa, shows us the hopelessness felt by Sizwe Bansi (Errol Sule) when he is told he cannot look for a job in Port Elizabeth and must return to his home in King Williams. After leaving a bar with a friend (Bantu — played by Alton Kumalo) they come across a dead body. Bantu, an astute man, realizes that the passbook picture of the dead man and his own can be switched, so that Sizwe Bansi will be thought dead and he can take the dead man's

identity. (In his passbook is a permit allowing him to look for work in Port Elizabeth.)

The play is typical of South African drama and literature which invariably deals with the race problems. The author, Athol Fugard, a white South African, and his strong anti-apartheid stance is reflected in most of his plays. His talent in dealing with the life of an unimportant black makes us feel the character's confusion when he tries to understand the system. When he realizes that he can give up his name and take the dead man's we understand his hesitation in giving up his name, his only claim to pride. Bantu, the realist, snaps at Sizwe that pride won't feed his children. And furthermore, it is a luxury that does not exist for blacks, since there can be no pride when there is no respect. Although we realize that Bantu is probably right, his cynical conclusions are not as appealing as Sizwe's optimism.

The two actors are excellent. Alton Kumalo plays two roles, Styles, the black owner of a photography store, and

Bantu, the wisecracking friend of Bansi.

The play opens with a monologue by Styles. We see him reading a newspaper and giving us his thumbnail sketches of world politics. One example: "Hmm, I see here that Trudeau is still disagreeing with Levesque... No comment, I still want to be here by the end of the play..."

Politics!"

Styles' description of his former work at a Ford factory is one of the comic highlights of the play. With great flair, Mr. Kumalo shows us his petty autocratic boss one minute, and the next, the plight of President Carter due to his brother Billy. He is completely successful in making

continued on next page...



THEATRE

Godot Still Waiting

by Savas Patsalidis

When American director Herbert Blau in 1957 staged the play *Waiting for Godot* with the company of the San Francisco Actors' Workshop, his audience consisted of 1400 convicts at the San Quentin penitentiary. No play had been performed at San Quentin since Sarah Bernhardt appeared there in 1913. Interestingly, the play that bewildered the "sophisticated" audiences of Europe and the U.S. was immediately grasped by the San Quentin audience. Was it because it raised questions relevant to their situation? Or was it because they watched it without biases and the restrictive nature of "sophistication?" Perhaps.

First produced in Paris in 1953, *Waiting for Godot* was one of the cause célèbre of postwar drama. Along with Ionesco's *Bald Soprano*, it introduced a controversial type of theatre known to us by the ineffectual term Theatre of the Absurd. Absurd originally meant out of harmony, in a musical context. In theatre it implies the kind of drama that

imitates the absurdity of man's existence. It contains extravagantly comic scenes while depicting a reality that is grotesque, futile, frustrated; full of meaningless clichés. This theatre was born out of the despair and disillusionment of postwar Europe.

Waiting for Godot is a play that lacks well-made plot devices. There is no arrangement of the incidents that take place on stage. Two tramps, Vladimir and Estragon, in a landscape that is barren except for a single withered tree, are waiting for Godot. The action is interrupted by the appearance of Pozzo and Lucky, master and slave, and by the end of Act I they hear from a boy that Godot is not coming. In Act II they become theatrical clowns, using comic routines of vaudeville days. Their games are once more interrupted by Pozzo who is now blind, and Lucky, now dumb. The boy appears as in Act I, to announce that Godot is still not coming.

Waiting for Godot is a powerful symbol of an agonizing life. Of all the plays of the absurd it



is the most complete in its desolation, the most comic in its anguish. It is brazenly theatrical with its use of pantomime, the music hall, the circus, and symbols like the Greek messenger, and the medieval angel. And the play requires skill and sensitivity in interpretation and production. None of these elements, however, were evident in *The Revue Theatre's* production, which seemed unrehearsed, disorganized, and full of directorial and acting flaws.

It seemed that director Arleigh Peterson failed to see into the play for some deeper meaning, for some ruling idea.

Moving without a consistent plan, he failed to make clear, from the very beginning, just what he was trying to do with the material. He didn't seem to be sure what style he needed for control, what qualities in dialogue and mood.

The actors all failed to handle adequately the roles, which require high skill and unusual gifts in clowning; also, perfect timing. Stiff with their complex roles, the actors showed no flexibility or control of voice and body. They gave an unnecessarily fast tempo to their dialogue, yet without creating a logical rhythm.

Less flawed was Arleigh

Peterson's performance (as Estragon), which was dynamic but seemed to this reviewer to be suffering from character misinterpretation. But the other actors seemed to be performing without any kind of central motivation to carry the character through the whole play.

The setting, designed by Baurencio Da Silva, was simple, suggestive and appropriate, but could perhaps have made more direct use of the expressive power of line, form, and color.

It is too bad to see a powerful play like *Waiting for Godot* treated with no dedication. We are still waiting.



The Staff of the Weekly

As we near the end of the semester, let us pause to reflect upon the past year (dear brethren and sisters): *The Weekly* has certainly been lots of fun and lots of tension. In the end we say we tried.

Much thanks go to the following people (and probably many more):

Production: Bruce Stark, Stephen MacDougall, Nina Gregg, Marilee Lindemann, Marcy Plotnick, and Faith Backus.

Editing: Gail Heimann, Joan Yanofsky, Ted Mason, Frank Funaro, Maggie Gosselin, Barbara Glover.

The Writers: Mike Cameron, Pam Cheers, Frank Funaro, Leslie Foss, Kerric Harvey, Gail Heimann, Harvey Kader, Tom Lindsay, Steve MacDougall, Jennifer MacDowell, Ted Mason, Robert Rayher.

And Bruce Stark, Ronnie Wigdor, Joan Yanofsky, Lesley Roberts, Ann Brocklehurst, Hugo Fay, Mike Geisterfer, Amy Krivitsky.

The Photographers: Meg T. Blank, Henry de Cuyper Cadmus, Susan Jarolim, Jody Harwood.

The Artists: Donna Saidman and Stephen Oles. Thanks again.

Chris Pomiecko, editor 77-78
Gigi Rosenberg, editor 78-79.

Sizwe...

continued from previous page

king the audience laugh at all the ridiculousness in the world.

In his other role, as Bantu, Mr. Kumalo is equally skillful. He convincingly plays the drunk who explains bitterly to Sizwe how the world really works, but still admires his friend's kindness.

Errol Slue, who played Bansi with sensitivity and understanding, had the most difficult role to play. As a naive and ignorant man, totally trusting of others, and perplexed about his world and its unfairness, Mr. Slue made us believe in Sizwe's childlike innocence.

The problem with the play was that, despite good performances by the actors, it

frequently turned into a string of monologues. Although Fugard has said that he doesn't believe theatre can change people, but only record what has happened, the play tends to become a polemic against apartheid. His own views on the subject are that young blacks have become so alienated by the present system that any type of moderate solution is impossible, that the inevitable solution will be violent. The dialogue in this play becomes simply a vehicle to tell us his views on the situation in South Africa. Part of the problem that Fugard wrote the play in collaboration with two other writers, John Kani and Winston Ntshona. Earlier work which Fugard wrote alone like *People are Living There* (also performed at the Centaur), do not have this problem.

photo: Henry de Cuyper Cadmus



Three Tier Sound

by Ethan Friedman

It is a tired old building plastered with dizzy neon. Inside, the room is deep and narrow, and the bar trails off into the low lights. All the bottles are neatly propped against the mirrors. A lone television shines a mute eleven o'clock news. Some sit awkwardly on the stools facing the tiny stage, while others choose a background intimacy afforded by the few tables in the corner. The guitarist takes a gutsy solo in a minor mood, and the down-home jazz soothes everything.

As the music world reels in screaming discotheques and jam-packed stadiums at ten dollars a seat, one wonders where to turn. In this day and age where money often means so much and talent so little, there is a search to reverse the priorities. For anyone who has these blues, **Rockhead's Paradise**, at 1252 St. Antoine, combines an authentic, intimate atmosphere, with classic jazz at its best.

Opened in 1928, Rockhead's has an intriguing history. Begun by a Jamaican, Rufus Rockhead, the club has always stayed in his family, and is now managed by his son Kenny. In its fifty years of existence, the large three-floor building has undergone much transformation. Originally a hotel-tavern, it progressed to an elaborate three-floor nightclub, complete with large bar space and a sizeable stage for performers. The proprietor adds humorously that the first floor was at one time even a barbecue restaurant.

As perhaps the first black club in Montreal, Rockhead's presented many exciting personalities including quite a list of famous entertainers such as Sammy Davis Jr., Pearl Bailey, Cab Calloway, Nipsy Russell, and Sarah

Vaughn.

While jazz has always been played here, Rockhead's has experimented with many other media, and in the mid-fifties even offered calypso music. At the moment, in addition to the main floor which is strictly jazz territory, an immense second floor offers the more popular contemporary rhythm-and-blues. The programme changes every two weeks. Among the maze of stairways, one set leads to a third floor bar equipped with a cutout floor space where one can look down on the musicians below.

In these hard times, where entertainment has become so expensive, it is refreshing to spend an evening at Rockhead's where the cost is \$2.00-\$2.50 (depending on the time of week) for the rhythm-and-blues. The jazz on the main floor has no cover charge.

The resident guitarist on the main floor is Nelson Symonds who, with his sidemen Jimmy Oliver on bass and Sir John on drums, plays beautiful inspiring jazz—from tender, moving ballads to fast paced cookers. Symonds, a self-taught jazzman, is a brilliant, innovative musician who fuses many styles and techniques. In his guitar playing one can hear the entire spectrum, from Charlie Christian to Wes Montgomery. His tone can be dark and mellow or bright and funky, and his intensity and skill are overwhelming.

The group works well as a unit, with each player very sensitive to his fellow members. The trio performs six nights weekly with Tuesdays off in four or five individual sets from approximately 9:30 pm to 2 am.

Rockhead's is truly a different place. Sitting on the old bar stools, one gets



Nelson Symonds (left) on guitar and Jimmy Oliver on bass.

photo: Henry de Cuyper Cadmus

the feeling that it has seen better days. But that pervasive rundown look—with the long room begging for repair and cleaning—doesn't interfere with the enjoyment of the music. To be frank, one might fondly classify it as "mild

raunch," but the fact that it is alive and so real causes one to forget. It is not a fluorescent loud disco, or a stale simulated sixties hang-out; it has a unique character all its own, and that is what makes it Rockhead's Paradise.

...but the Homework's Fun

by Ann Brocklehurst

No matter how hard they may try, no one can escape the Discomania currently ravaging the country. Even in the staid atmosphere of the Currie athletic complex, McGill students are hustling and boogying to the latest in disco sound. Rehearsing for their debuts at local discos, these dedicated souls are students of Disco Dance, a course taught by second year Phys. Ed. student, Sonia Barnes.

Fifteen years of experience in the fields of jazz and classical ballet as well as numerous hours spent gracing the downtown disco scene have made Sonia the qualified teacher she is today. Commented a young man known to his cohorts as 'Disco Don', "Sonia is very talented. The kids admire and respect her."

Discussing her teaching strategy, Sonia retorted "The

majority of students in the class are scared and self-conscious at first. I try to remove their inhibitions so that they will be able to dance anywhere without always repeating the same movements."

Apparently she is successful. Sonia's classes are well attended and the dropout rate is low. Commented former star student Sandy Hellyer, "Sonia acts goofy, laughs, jokes and puts everyone at ease." 'Disco Don' added, "Sonia doesn't put herself on a pedestal or show off. She really teaches you how to dance."

While Sonia thoroughly schools her students in basics like the hustle and the bump she does not teach such dances as "the Pig, the Chair and the Robot" since she views them as other peoples' dances and feels they tend to stifle the creativity of begin-



Sandy Hellyer, 'Disco Don', and Sonya Barnes show newcomer J. Travolta the ropes of disco.

ning dancers.

For brushing up on disco techniques Sonia recommended a quick boogie every time the radio plays a song with an irresistible beat. "But be careful not to look at your feet," she warned.

All three of the Disco experts consulted agreed that a strenuous workout on the

disco floor provided top-notch cardiovascular stimulation. "Fantastic — wow — really makes you sweat," they chorused.

It's been four semesters since Disco dance classes were added to the athletic curriculum and they are bigger now than ever. Another Phys.

Ed. student, Debbie Hartman, also teaches a section of Disco dance and projected enrollment for next year is so high that it is likely that both 'Disco Don' and Sandy Hellyer will be teaching sections of their own. An advanced Disco dance class is also a distinct possibility.

Sonia, 'Disco Don' and Sandy rate their top five Disco albums and the top five Montreal Discos.

ALBUMS

- 1 Saturday Night Fever Soundtrack
- Dance Dance Dance by Shake
- 3 Devil's Gun by C.J. and Co.
- 4 Santa Esmeralda by Leroy Gomez
- 5 San Francisco by Village People

DISCOS

- 1 Limelight
- 2 Reflection
- 3 Bogart's
- 4 San Francisco
- 5 Alti-Theque



Disco Discs

by Harvey Kader
and Ronnie Wigdor

Donna Summer—Once Upon a Time (Casablanca).

The uncrowned queen of the discos, the most successful exploiter of the multiple orgasm and the best innovator in her field, Donna Summer continues to produce respectable music in the vacuum of talent surrounding her. On her spring '77 release *I Remember Yesterday* she introduced synthesizer sound to the limelights of the world. Her song "I Feel Love" combined the moog with the moans, highlighting this creative move in musical form. On the fantasy-filled *Once Upon A Time...* Summer continues this new sound. Side two is filled with spaced-out mechanical music accompanying to the singer's precise vocals. The other three sides contain more conventional disco renditions, with the climax reached on "If You Got It Flaunt It" with chorus "Baby if you flaunt it you can make them want it Now!"

The meticulously produced double LP set was recorded at Musicland Studios in Munich, one of the most highly-acclaimed sound factories around.

The theme of the album is the search by a daydreaming Cinderella (Summer) for a man who'll treat her right. She believes that if she dreams hard



enough her fantasies will come true. And they do.

Songs which epitomise the Summer Style include all the cuts on side two—the moog side. The vibrating, thumping beat and glissando of the moog complement Summer's silky vocals perfectly. The first song "Now I Need You" is a contagious composition about loneliness and desire.

"Working the Midnight Shift" details the sacrifices of a working lady. The similarity of this song to Bob Marley's

reggae tune "Night Shift" is noteworthy; the only point of contention between the two songs is their opposing political viewpoints.

The last of the three, "Queen for a Day" highlights the whiplash effects of good disco, and details the final success of our heroine.

The catchy melody of the title cut reappears from time to time, lending a connection between songs on this concept album.

continued on page forty-four...

photo: Henry de Cuyper Cadmus

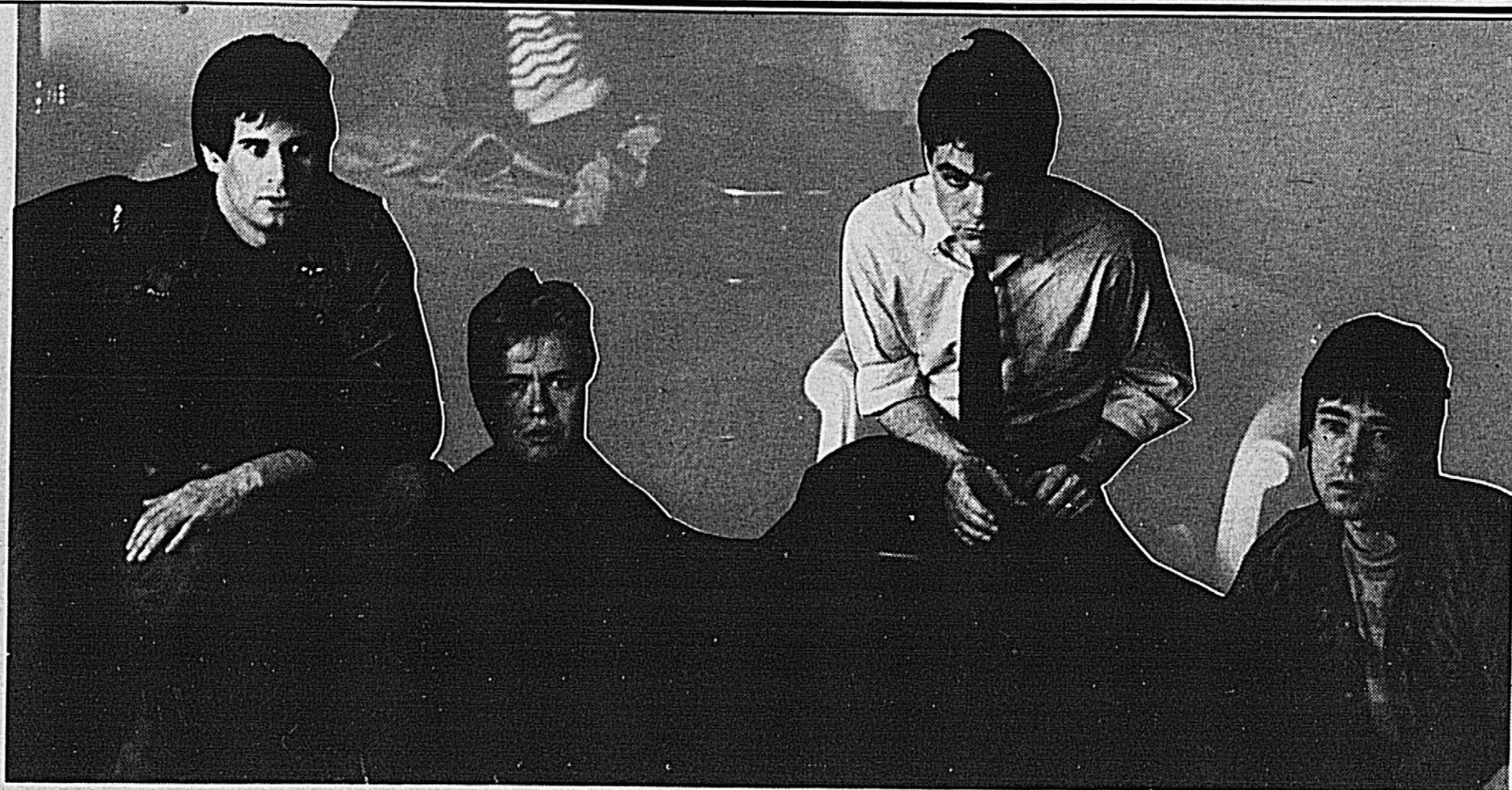


photo: Chris Pomiecko

The Diodes: Punks or Poseurs?

by Chris Pomiecko

"As if to emphasize Johnny (Rotten's) point, Sid (Vicious) stuck his whiskey bottle under my chin again. 'Now that's my autograph' he sneered, 'I'd like to autograph someone's face.'" "Sex Pistols in the Promised Land" by Patric Goldstein (*Creem* magazine, April '78).

The Diodes are at the Hotel Windsor, Montreal's most prominent punk venue. They are, however, not playing the hotel but rather merely staying there, having been brought to Montreal from home-base Toronto by CBS records to promote their recent release *The Diodes*.

Walking down the stately corridor of the hotel I wonder how I should attack this interview. Should I have notified next of kin, just in case the punks run rampant and the *Weekly* loses a reporter? Knocking timidly on the door, I am greeted by Ralph Alfonso, the group's publicist. Disarmingly he smiles, and I smile. I am then introduced to the band in a round of firm handshakes; Ian McKay, the bass player, reminded some of an affectionate collie; lead singer Paul Robinson wonders where my tape recorder is; and lead guitarist John Catto, with his hair dyed dowager blonde, is the only member who looks remotely unlike yer average Joe.

Someone leaves to wake drummer John Hamilton, who soon walks sleepily in and shakes my hand. Throughout the interview the members of *The Diodes* answer articulately and eagerly. It is only when I start to take photos that all smiles disappear, replaced by sullen stares into the lens.

The Diodes formed in 1976 at the Ontario College of Art in Toronto. After playing several concerts in Toronto and in New York they signed with CBS records in August of 1977, the first "Canadian punk" band to sign with a national label.

Actually only two of the group members, McKay and Hamilton, are Canadian. John Catto is from England, and Paul Robinson hails from Boston.

In May of last year the Diodes organized and opened *Crash 'n' Burn*, "Canada's first outlet for punk and new wave music". Said Catto of the club in an interview for Toronto's *Entertainment Weekly*: "... we wound up playing janitor for all the bands that played there... It was pretty gruesome some nights... remember one time we had to hose bits of flesh and skin off the wall."

Back at the Windsor, The Diodes offer me a scotch and water, apologizing that they have no soda.

THE NEW WAVE

Paul Robinson says, "We're sick of masturbation. We've decided we want to have hetero-sex." The self-indulgence and apathy which crept into early seventies rock and roll has been one of the strongest factors in creating the new wave movement. Punk rock (when it is good) is a band and audience feeding on one another's energy, not a band playing to please itself.

Catto continues, "(the new wave) is throwing out stock rules. It's a question of attitude, and not looking backward."

McKay: It's a lot of groups with the same attitude.

Catto: New Wave is different for each country. The classification comes under the place. It's so hard to define, because of the lack of rules. But the fact that it can't be defined has a lot to do with what it is."

Ah, the elusiveness of New Wave, a term which is currently used to encompass several branches of contemporary music. The Diodes seem to fit, if in any category, into the minimalist — back to basics — branch of new wave, powerful basic rock as a reaction to, as John says, "the bored attitude and apathy — the attitudes of



photo: Chris Pomiecko

The Diodes (left to right top photo): Paul Robinson, John Catto, Ian McKay, and John Hamilton.

hippies."

The basic message of The Diodes, says Robinson, is "definite suburban. Get out of the suburbs, get out of the city." (One of the songs on *The Diodes'* next album, tentatively titled *The Diodes at Breakfast*, to be released in late spring or early fall, is "Burn Down Your Daddy's House".)

Catto adds; "We don't want to degrade our audience."

Hamilton: "We'll degrade them in other ways."

Robinson concludes, "like putting them into sado-masochistic positions."

CH-CH-CHANGES

Asked how much they have changed since their formation, John Catto says, "Almost totally. (We are aiming for) the clarification of an idea; and with increased efficiency between brain and hands, the band sounds more like the original idea. We're refining the idea and changing form."

McKay simplifies: "We play better now."

Trying to build slowly The Diodes have only played two concerts this year. Says Catto, "We want a chance to develop, so we play and lay-off. The more you play, the less you write." At present all members contribute to the writing, except McKay, who says he has "a few images floating around in my head to make a song."

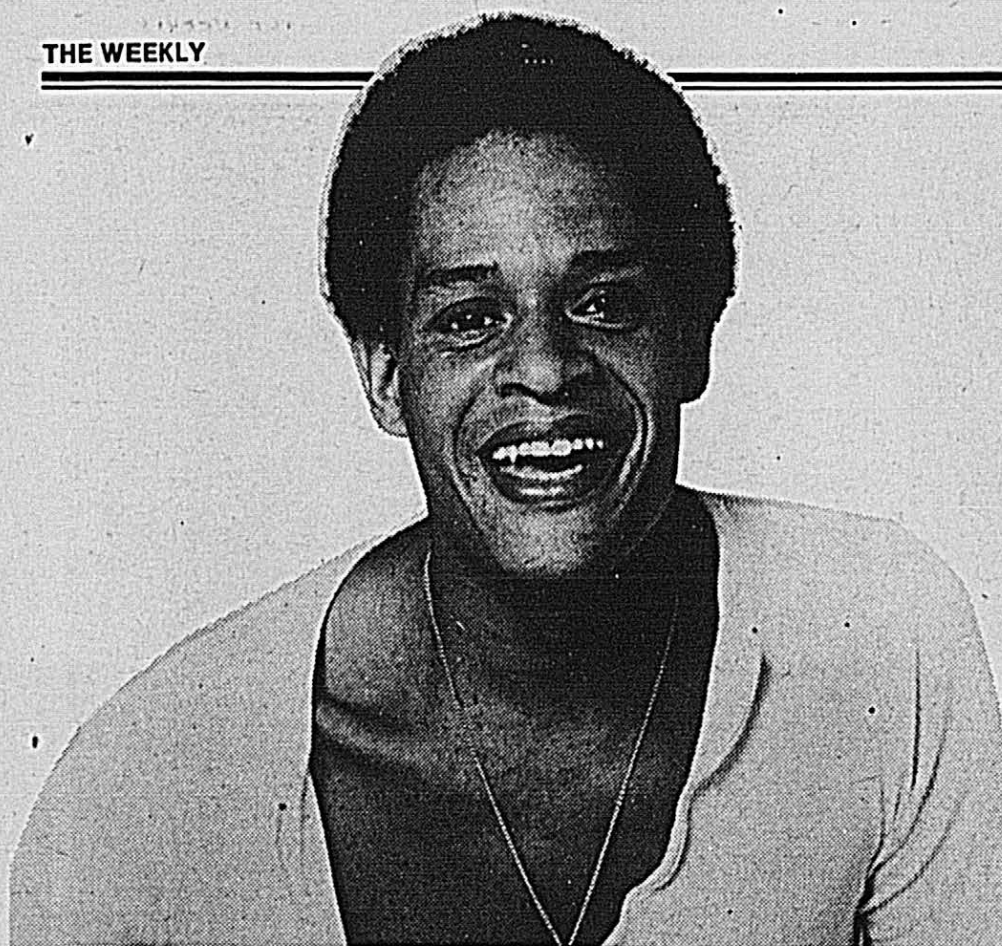
About writing Catto says, "You write about what's happened to you, what runs through your mind, and it will probably have validity to someone else."

Although they consider the early seventies one of the dearest times for rock and roll, all Diodes seem to admire David Bowie. Says Ian, "I like people who don't stagnate. Bowie kept throwing off levels."

Would they consider Bowie a hero?

John Hamilton replies, "I like anybody who did what they liked and

continued on next page...



Jarreau Live In Europe

by Stephen MacDougall

Look to the Rainbow, Al Jarreau's third album in as many years, is the highlight of his short yet celebrated career. The double set, recorded live during his 1976 tour of Europe, was in fact being planned even before his first album was on the racks. The album is a showcase for his immense vocal talent, a unique style and delivery which has won him much acclaim — as well as a closet full of

awards — in Europe and the United States.

Al Jarreau doesn't just sing a song, he plays it. Not content to stand aside and let the band handle the instrumentals he jumps right in with vocal improvisations uncanny in their diversity and instrumental quality. On all the songs, most written by himself, Jarreau uses every little melodic nuance and rhythmic pattern to his advantage, changing the timbre and of his voice to suit the time. On songs

like "Take Five", the famous Brubeck Quartet tune, and "You don't See Me", the ingenious combination of breathing, percussive sounds, and the lyrics create superbly rhythmic passages and lend greatly to the fine arrangements.

The more subtle tunes on the album also receive first class treatment from Jarreau. "Look to the Rainbow" and "One Good Turn" with pulsating bass and high haunting vocal lines both display infectious melodies — soft, sensual and mellow. Jarreau uses the melody to tease, finally taking off, much to the delight of his European audience. While exhibiting a devilish sense of knowing when to restrain and when to let go, Jarreau keeps control of the rhythm and sound of his phrases.

After his performance at the Berlin Jazz Festival and in Hamburg, *Der Spiegel* magazine commented: "Seldom in the thirteen years of jazz had the Berlin Philharmonic experienced such a burst of applause. Seldom, too, had the Hamburg Music Hall experienced such a commotion when fifteen minutes after the encore people were still frantically clapping, stomping and yelling. Critics and public agree on one thing: this man has a whole orchestra in his throat."

What more can I say?

AROUND TOWN:

Larry Coryell and the New Brubeck Quartet, April 27 at Le Théâtre St. Denis.

Roy Buchanan and Sonny Terry and Brownie McGee, April 13 at Le Théâtre St. Denis.

Big Mama Thornton, April 11-16 at The Rising Sun.

McGill Jazz Workshop Bands, April 4, Pollack Concert Hall, FREE.

...and remember: Montreal's first Jazz Festival, July 21-23 at Place des Arts.

Jes' Folks

Coming to McGill Friday 31 March and Saturday 1 April will be Mike Seeger and Alice Gerrard, a husband and wife duo who specialize in traditional Appalachian folk music.

Both have extensive folk music experience and play a variety of instruments including guitar banjo, fiddle, dulcimer, and piano, among many others. Alice has written articles for several folk music publications and is currently composing some songs of her own.

Mike, born to a famous folk music family, is an expert on Appalachian folk music, having extensively collected and recorded traditional music of the South. He is a member of the New Lost City Ramblers, presently the oldest and one of the most respected folk groups in North America, and is currently involved with several national and regional folk music organizations.

Concerts will take place at Douglas Hall, 3859 University Street, starting at 9 pm. Tickets are \$3 in advance and \$3.50 at the door, and are now on sale at Sadie's Box Office, The Yellow Door, on 3625 Aylmer and the Montreal Folklore Centre at 4928 Sherbrooke W.

Diodes...

continued from previous page

got away with it. That's a hero."

Other musicians between '65 and '75 are generally discredited. About Iggy Pop who is currently touted as the "godfather of punk" they say, "Iggy reneged. He's surrounded himself with studio musicians on his tour. The Sales brothers (who play bass and guitar for Iggy) should go back on their father's (soupy) TV show."

Their own personal mentors are the Ramones, a group they resemble greatly on their first album. Throughout the interview one hears from various members, "The Ramones like the Diodes." Catto says, "many people see the Ramones as a glorification of dumbness. But they have a cartoon vision, they're thinkin' about dumbness."

What are The Diodes thinking about?

Their first album reveals an obsession with American cult heroes and modern affluence.

Opening with "Red Rubber Ball", a blast from the past, which displays good vocals and harmony and an exceptionally strong guitar from John Catto, the album slides into the original "Child Star," a song about Annissa Jones, who played the adorable Buffy on the show *Family Affair* and recently overdosed. The chorus: "Uncle Bill, Uncle Bill, I took some pills — Mr. French, Mr. French, I'm really tense."



Like the Ramones, all Diodes songs clock in under three minutes — short concise pop tunes. Catto's guitarwork is consistently excellent, power chords and rhythm combined in one instrument (which, incidentally, Catto built for himself). Drumming and bass provide straightforward back-up.

But on songs like "tennis again" ("father was a Brazilian polo pro") and "plastic girls" ("they dare to be seen in health food stores / think they're it but they're too late... their vinyl clothes are hot, but they don't care... because they're part of the scene"), one senses an awkward bitterness not found in the lyrics of the Ramones. The Ramones are pure exponents of the 'teenage mentality' which the Diodes wish to capture. When Joey Ramone sings, "We're a happy family / Me, mom and daddy. / We ain't got no friends / Our troubles never end / No Christmas card to send / Daddy likes men". The message is pure pop, and all analysis or judgement must be made by the listener. But when the Diodes sing "wrapped in cellophane, she comes / sweetly to the nation... on 'Behind those eyes' (a song about none other than Farrah you-know-who), they become too-evident analy-



zers of modern culture.

Perhaps the fundamental difference is that the Ramones are talking about more personal (though general absurd) problems, while the Diodes are trying to judge culture from the top down.

Hopefully, on their second album, with songs like "Action-Reaction" and "Burn Down Your Daddy's House", the Diodes will approach the questions of modern culture — apathy, media detachment — more directly. Meanwhile they have a lot of powerful music to back them up.

Back at the interview, the Diodes tell me where the Ramones got their name. Sorry — no scoop — I forgot the reason. But this leads me to ask how the Diodes were named.

Paul replies, "a diode is the red thing that lights up in a calculator." Weekly: Oh?

John: It means nothing in terms of a band. The more anonymous the name, the better, because you start with a clean chalk board. It's like the Who — what does that mean? The blander the name the better.

Weekly: Do you feel you've been misrepresented in the media?

Hamilton: At least we're represented. McKay: Some people say we're not



enough punk; others say, we're too much punk.

John: We are not a band that preys on violent aspects. The riots are caused when people get excited, and are thrown out of the bar by the bouncers and police.

Hamilton: ... the fucked-up society, the straights.

So the interview is finished, and I walk out somewhat relieved that no threats to limb and life occurred, yet somewhat disappointed. No safety pins, no outrageous statements; no sense of anger.

Somewhere in Texas the Sex Pistols disbanded among a flurry of contradicting rumours. Sid Vicious is in the hospital from an overdose, Johnny Rotten has flown back to England to form a new band, and the other two members of the group have gone to Brazil. The Sex Pistols — perhaps the only band to act out their stage fantasies in real life — Rest in Peace.

As John Hamilton said during the interview, "We've survived because we're better businessmen than the other bands."

TOWNES

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 your own imagination?



And For Your...

by Ann Brocklehurst

This is an article for people who listen to the radio even when they're not in the Union cafeteria. It's a wrap-up of the most popular radio stations in Montreal and warns you what to expect when you reach for the radio dial.

...
CKGM: At 980 on the AM dial CKGM is everything a top 40 station should be. It has plenty of irritating ads, a staff of loud, crass disc jockeys and melodramatic news reports every hour on the half hour. There are also numerous phone-in contests designed to shower lucky listeners with goodies, and during rush hours a girl who goes by the name of Juliana gushes out traffic reports in an attempt to steer CKGM's commuter fans away from the traffic janes.

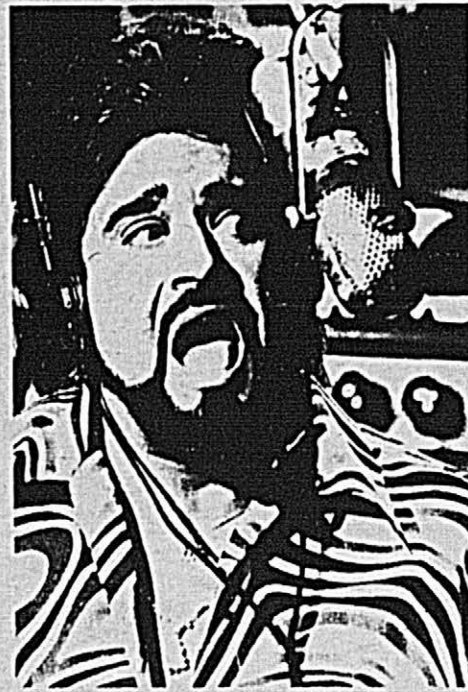
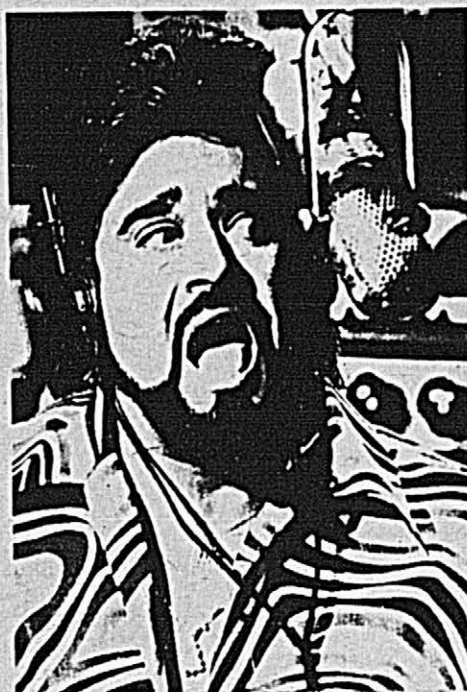
Regular CKGM listeners get constant exposure to the top ten songs on the hit parade. It goes without saying that during a five hour period a devoted fan will hear them all twice, and if the DJs are out of sync four times is a possibility that shouldn't be ruled out.

Occasionally CKGM breaks the monotony and treats its listeners to a special weekend. In the past these weekends have included a Beatles special where every fourth song was a Beatles hit, and a listeners' all-time top 200 which was little more than a final testimony to the foul taste of CKGM devotees.

Currently CKGM is featuring an Evolution of Rock series that is on the air every Saturday and Sunday from 12-3. Each show features the big hits from a different year in the history of rock 'n' roll. Indestructible as this formula may sound the CKGM magic touch has managed to mess it up. While researching this article I heard the show's host comment on what he felt was a not uncommon reaction to Mick Jagger's stage presence, "and you, the helpless 14-year-old-virgin that you are, would wet your pants and faint." Charming.

...
CKLM: AT 160 on the AM dial CKLM is the French equivalent of CKGM. The only difference is that it features the top Québécois hits as well as the North American hit parade.

...
CKO: This all-news station which describes itself as rapid, accurate and unbiased is located at 1470 on the AM dial. It is one in a chain of all-news stations being set up across Canada, and its owners hope that it will make Montrealers aware that all-news stations are not only for TV crooks who are hiding out and trying to get the latest news on their situation. News at CKO is delivered in half hour cycles which include local, national and international news as well as sports, weather and editorials. Longer in-depth news specials are featured from time to time.



Arwwhooooo!

CJAD and CFCF: Respectively at 800 and 600 on the AM dial these stations are more alike than either of them may care to admit. Both have similar program formats and appeal to AM listeners who don't speak French, who are too old for CKGM and who don't want to listen to CBM. Their early morning shows both feature news, weather, sports, traffic, music and chit-chat, and weekdays from 10-2 both stations carry magazine type programmes featuring interviews, handy hints and news. While CFCF listeners are spared exposure to a daily phone-in show, over at CJAD the switchboards light up every weekday from 11-12.

Both stations reserve their afternoons for music and news but at CFCF they break for their major evening news report at 5:30, a half hour earlier than they do at CJAD. After the supper-time news session CFCF allows its listeners to relax with easy listening music while CJAD gives its listeners an intellectual workout with a one hour political talk show.

CJAD and CFCF are also both big

sports stations. Alouettes games are broadcast by CJAD while CFCF monitors the affairs of both the Canadiens and the Expos. As well, CFCF features Sports Rap, a three hour open-line talk show hosted by Ted Tevan and beginning at ten every night. Even non-sports fans will enjoy this show if they can learn to love to hate the abrasive and rude host.

CJAD has three regular weekly music shows. Good Ole Days from 12:12-1 on Saturday features fifties hits and Saturday night is country night. The Starlight Concert from 9-11 on Sundays is 2 hours of classical music.

...
CJMS, CKAC and CKVL: Their respective positions on the AM dial are 1280, 730 and 850. These stations are French versions of CJAD and CFCF. The basic difference being their talk show hosts and phone-in audience are for Bill 101, rather than against it. They also play more French music.

...
CFMB: This station is 1410 on the

...Listening Pleasure

AM dial and worth listening to only if you are considering being born again or becoming an interpreter. It broadcasts in 23 different languages and has a strong religious orientation.

...
CBM-AM: Your tax dollars pay for what you hear at 940 on the AM dial. It is the English CBC station in Montreal and features a wide variation of programs with no commercial advertising. Programming details can be obtained by writing the CBC.

...
CBM-FM: Ici Radio Canada. At 690 on the AM dial this French station provides the same wide variety of commercial-free programming as its English counterpart.

...
CFQR: "The sound you can almost see" can be found at 92.5 on the FM dial, and heard in elevators and drug-stores. And if you can't see the sound, it's hard to miss the muzak machines as they churn out Carpenters' hits recycled by Andy Williams.

...
CKMF and CITE: At 94.3 and 107 on the FM dial these stations bring their fans the CFQR sound in French. They play lots of Charles Aznavour and are big on translating Roger Whittaker into both French and muzak at the same time.

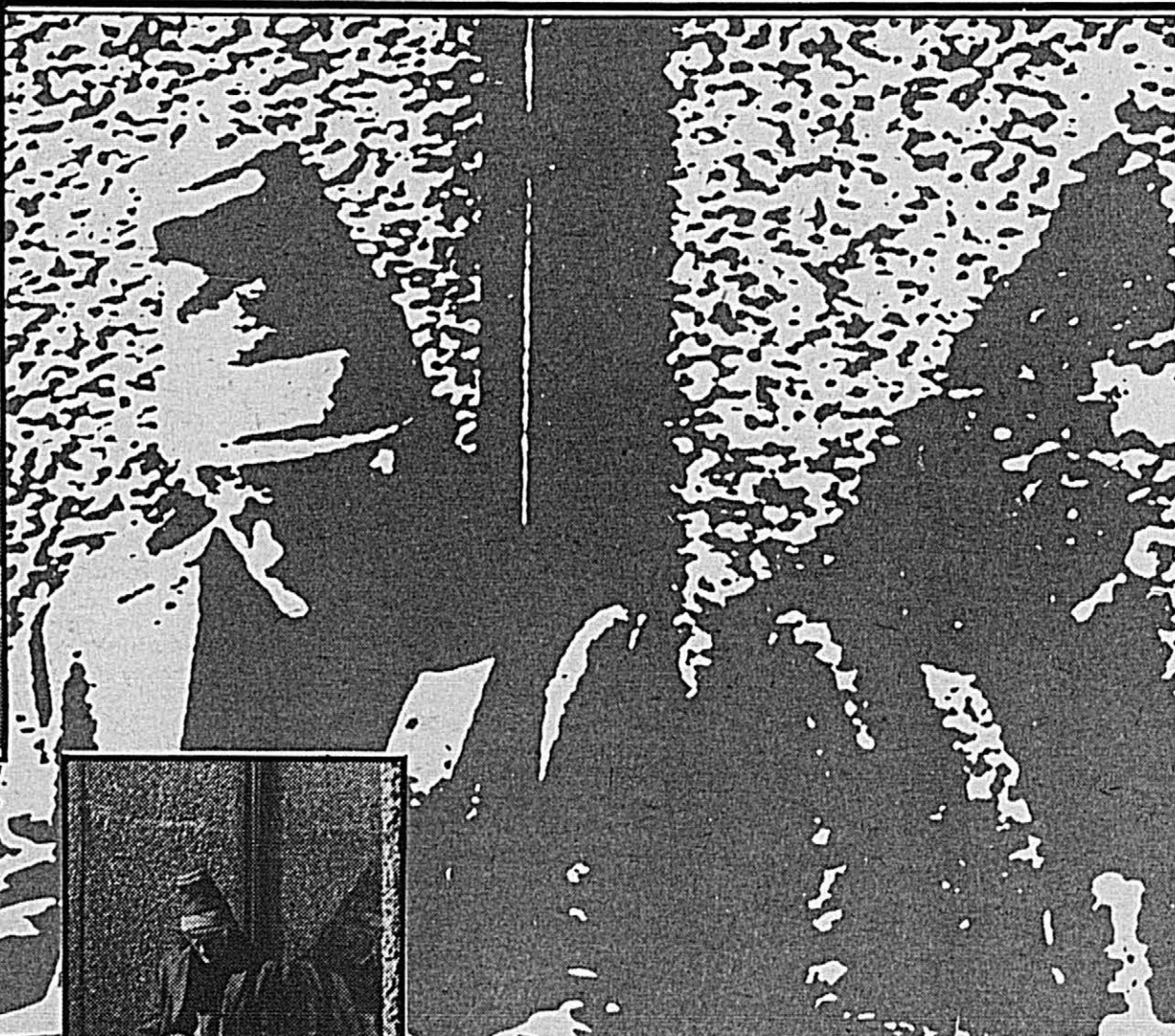
...
CBM and CBF: These are the FM CBC and Radio Canada stations and can be found at 93.5 and 100.7 on the FM dial. They both repeat a lot of featured AM material and devote large amounts of time to classical music.

...
CJFM: At 96 on the FM dial CJFM brings listeners the top forty in a manner only slightly less irritating than CKGM. Ulla, the jean ranger and a plethora of obnoxious characters associated with Kane's Drugstore, are frequent interrupters. Special features include a Words and Music show week nights at 11 each night, as well as a People show featuring people in the news nightly at six. Weekly specials include a jazz night Sundays from 8-11, as well as a live broadcast from the Limelight which begins at 9 Saturday night and continues until 3 Sunday morning.

...
CKVL: It's 96.9 on the FM dial and a combination of CJFM, CKMF and Quebecois top hits, both present and past.

...
CHOM: This is the station Radio McGill likes to feel it's competing with. At 97.7 on the FM dial CHOM is 'the' station to listen to, according to well known campus lovers of the high life. When asked to describe the CHOM mystique, Weekly editor Chris Pomlecko commented, "flashy but trashy."





The Immigrant

photos by Meg T. Blank

Interview with Jack Hannan

by Michael Cameron

(The following interview is something of an experiment. Most literary interviews are with established writers who have built up both a reputation and a readership. However, probably the most interesting time to talk to a writer, we felt, is when he is still growing and trying to discover his own literary identity. Jack Hannan is a new poet whose work recently appeared in the Montreal magazine *Atropos* (Vol. 1, no. 1) who has already found a distinctive voice in his poems. The *Weekly* decided to try an interview with Hannan and found that he was both an articulate commentator on his own poetry, and had incisive views on the current literary scene in general. This interview took place at Hannan's home on St. Urbain Street in Montreal on Friday, March 24.)

The Weekly: Your poems in *Atropos* are very rhythmic. Does music have any influence on your work?

Jack Hannan: I don't think that music has had any direct influence. If the poems are musical, it's just because they're poetry. I use a lot of images from music in my poetry, but that's a different thing. By definition, poetry is going to have strong parallels with music, but I don't think it should be exclusively musical. Poetry is literature. If it starts getting too close to either music or the graphic arts, another art form it can be similar to, it loses its literary value. A good piece of concrete poetry may be good graphic art, I guess, but I don't agree that it's poetry. Music and graphic arts can correspond to, but they aren't poetry.

"Poem for the Coming Surface" [*Atropos* Vol. 1, no. 1] is a long poem. Did you write it in one sitting or several?

It took a few months and grew out of itself. There were a lot of revisions, not in the sense of polishing or anything like that, but in the sense of having the poem grow. You start with an idea and it has its own repercussions which you then follow through. Eventually you've exhausted the possibilities.

Like augmenting some parts and cutting out other parts?

Yes. A lot of what a poet writes is foolish and you take it out after a while. I think the most interesting poems are long poems. I don't find short poems very interesting, they come out of a moment and have their thought. But longer poems kind of cook inside of you, and it becomes a matter of a number of lines of thought crossing and you come to the point where you have a poem which is—I think it's Nemerov's phrase—"a poem that is more like a mind than a thought." That's what I mean by exploring the repercussions.

Would you say your work tries to "maximize content over subject matter?" Somebody uses that phrase to describe John Ashbery's technique, and it may be useful here.

It's a funny phrase, like Olson's comment that "form is never more than an extension of content." If you could have form on one side and content on the other, separate them, then I'd definitely agree with it. Subject matter isn't really that important, I think, as opposed to content. Content includes tone of voice which I

think is very important. I consider myself a formal writer, in the old sense, I'm interested in form. Yeah, I guess I could agree with that.

Are you interested in dreams, the occult, or the subconscious?

Not consciously. I seldom use dreams in my work. I seldom remember my dreams. The occult doesn't interest me that much. But I will allow myself to be irrational. We all have moments of irrationality, and you should find them in poetry. But there's no prescription in my writing that necessarily calls for such things. **What about the poetry scene in Canada right now? What interests you, Jack?**

I like Michael Ondaatje considerably. He's what I find a very strong voice. I like Margaret Atwood. **Power Politics** I thought was really quite a strong book. But basically the voices in Canada right now aren't ones I'm into. There's a poet in Vancouver—Colin Stuart, who's an American now living in Vancouver—he's a friend of Robin Blaser, as I understand it, and he's incredibly good. I don't think he has a book out yet, but had a recent issue of *The Capilano Review* with a selection of his work in it. Also, some of the new Fiddlehead chapbooks, one by a poet called Robert Billings. I think his book is called *Blue Negatives*. There's a recent New Delta book by Robert Allen. I'm interested in writers like these right now.

Are you interested in Dadaism or automatic writing?

Dadaism I have no interest in. Automatic writing I consider to be part of the process of writing. It makes for a complete art.

Have you written any prose?

I've written a lot of prose. I stopped writing poetry for a while and started writing fiction. I wrote a novel and a lot of short stories. Then when I came back to poetry, I returned to it with the idea that poetry is, in a sense, fiction. You learn a lot about the idea of surface and flow and not to break things by writing prose. Formal things, as I said before.

Who do you like in twentieth century poetry?

I've read a lot of the Black Mountain poets, John Ashbery from the New York School, Ashbery is definitely a major influence on me. I've learnt a lot from the French poets—Breton, Eluard, and of course Rimbaud.

Where is Canadian poetry going? Are there any common denominators you can make out?

It all seems to be very theme oriented. Very subject oriented. Which will break. We'll break away from that. In the Sixties, when we had to be very nationalistic, this produced a very strong emphasis on subject matter. Margaret Atwood, for example, set a strong trend towards feminine verse which had the same effect. Poetry got waylaid with subject matter. Even the political business in Quebec right now, another powerful movement, does the same thing. But I think we'll gradually get away from that in time. **Have you published much poetry, Jack?**

Not really. I wrote a lot of poetry in the late sixties and early seventies, lyrical things and such, but I didn't really know what poetry was yet. I began to feel that it's better to try and

figure it out before you make a complete fool of yourself. [laughter] **Do you write poetry to be read aloud? Some people feel lately that reading to large audiences in auditoriums and such is getting away from its personal nature. It reduces the chances of a lot of its subtlety getting across.**

Well, it does do that. For years and years, I wrote poetry for no one but myself. I still don't write with the ear particularly in mind. I don't write with breath-lengths in mind, either. I write hopefully to be read most of all. Poetry readings I like best are really kind of character references. You meet the person. There's the pleasure of hearing the poetry, but I don't think you really understand much of it like that. A reading of poetry should ideally admit you into another person's world.

What critics have you found useful?

[Harold] Bloom is good. Merle Brown who wrote a book on Wallace Stevens. I think it's called *The Act of the Mind*. Especially the first chapter, which is very good. I'm not really very interested when a critic gets down to taking apart different poems or outlining themes in poems. The general approach interests me more and Brown's book is excellent that way. Just recently I found that he's the editor of *The Iowa Review*. He seems to have a good mind. I've read a couple of other articles by him and was impressed.

Who do you write for?

I try to please myself first. Which hopefully includes the idea of the reader. But it's really for my own pleasure.

Can't that get a little constricting? If you're trying to communicate, I mean. Isn't that self-destructive?



If you want to do politics, you have to do politics...

I'd like people to be able to tune in. That's fun. I write to please myself, but I'm aware that that can become a bad thing if you stop demanding from yourself. There's a kind of quest that goes on. Each poem has to be very good. It shouldn't become too hermetic simply because you have demands and are constantly trying to do it better. In that way, you set your own standards and that's both the problem and the pleasure.

What, do you think are some of the problems faced by younger poets just starting out?

The hardest thing is probably just getting encouragement. I was lucky, I always had a circle of friends who could be both encouraging and critical. Always. I was very lucky. If you have that, you don't need to publish, really, to get some sort of feedback. Most editors don't encourage you. They don't have time, obviously. I sent a story once to the Oberon Press—I should mention this—it was for their annual anthology. Anyway, Joan Harcourt wrote back and she was so incredibly encouraging—the story wasn't accepted—but it was as good as ever—being accepted. It was a really beautiful thing. You just have to read a lot and demand a lot from yourself. That's the best strategy for a young poet, I suppose.

Is your poetry confessional in any way? In the sense that poets like Plath, Lowell, perhaps Berryman write about intense disorders in a very personal way.

Mine isn't. But whether it should be is a different matter. I guess there's room for everything in poetry. Confessional poetry is art, I guess. In my stuff, I'd try to avoid that. I deal with my own life, but I try very hard not to be telling stories about my life. So as a result I try to avoid mentioning my friends in my work. That's the one hangup I have. It's not right to involve your friends if you begin telling the story of your life. I have respect for my friends. It's better to leave them out of it altogether, or as much as possible. *You mean it's best to have their consent before you start publicizing your relationships with them?*

Yeah. Because it's all stories, in a way. You can still have the emotions of the situation, your feelings on it, and you can work with that without involving confession in any way.

Do you think there's room for political poetry, Jack?

Politics, I think, is important in itself. But if you want to do politics, you have to do politics. And if you want to do art, you do art. You can do both, but at separate times. To do them together you reduce one of them.

How do you personally start a poem?

Sometimes with an image. Various things. I enjoy my life. I have a pretty nice life, so what I try and do at different periods of the day is just sit down and wait and poetry comes to me. I have nothing in mind when I start out. It just comes. It's a case of trying to invoke the muse, so to speak. That's really how I begin a poem.

Things are a little chaotic right now. We all know that. Do you think that exterior disorder in the world should or will change the way poetry is being written?

I think the breakthroughs will happen. Just because of the way we think. The way we think determines the way we write poetry, the way we do anything. You can see in the past, in the States and Canada, this kind of incredible excitement in the '50s and

'60s went on. You had the Black Mountain School, the San Francisco movement, the New York School with Ashbery and O'Hara, Robert Bly and the Mid-Western poets, everybody just cooking like maniacs. What happened was that all the roads became explored. So right now we're in a period of consolidation. There really isn't any innovation going on right now. People are even falling back to the older forms like the sonnet right now. We're trying to digest the past twenty years in terms of form. Out of that understanding evolves a new phase, and it takes time to digest.

Olson has a story about someone

... And if you want to do art, you do art.

once asking him how he could write the Projective Verse essay one day and write a poem that contradicted Projective Verse the next day. Olson answered that he felt that way one day and the other way the next. In periods where there's this incredible rush of innovation, you don't really get time to think it all out. We're in a period right now where we have to kind of figure it out. There will be new innovations again which we need, I think. Things are quiet right now.

Writing sonnets, though, right now I consider to be a mistake. I don't think they work for the way we think now. The form of the sonnet moves too slowly for the way we think. To enjoy sonnets I think you have to forget a lot of what's going on now, then you can enjoy them.

As we change our way of thinking, though, we'll change our way of writing. It's all evolution.

Why do you live in Montreal?

I was born here. It's my home.

Have painting or the plastic arts influenced you?

Yes, they have. Sculpture, especially. I know a couple of good sculptors. Their work has had a strong influence on me. Sculpture would be a main influence, yes. Painting, less so.

Can poetry affect society? Auden said no, that it's sort of a useless game that's fun anyway. But then you have people like Margaret Atwood who gain the public eye, and sort of change the way we look at ourselves.

That's true. Poetry can do that sometimes. If not for Margaret Atwood, probably a lot of people wouldn't be reading poetry right now. Maybe they've gone on to other poets, different poets, and they've continued an interest in poetry. Poetry kind of slows people down. You sit down in a chair and you think about things more than normally. My kind of poetry I don't expect will have much influence, except on people who already agree with me. [laughter]

Do you think the lyrics of pop music or folk-rock can be poetry?

They can be, but it's seldom. Because when you take the lyrics and put them on the page they aren't usually very exciting. You have to have the music with them. It's a different art form.

What about Leonard Cohen? He may be the closest example to a bridge between poetry and music, perhaps.

That's true. I'm sure there are some others, but I can't think of any right now. Maybe Dylan, Paul Simon, a few others.

Do you think travel helps the imagination?

I don't travel much at all and I don't feel much need to. I like to get away but I'm really a homebody. In terms of

literature, I have all these things around me, my books, my desk, and that's how I work. I don't write ever on the way to work, on the bus, anything like that. I need my things around me. If I go somewhere, I don't have these constants around me. I'd like to travel if I could bring everything with me, you know.

Do you have any desire to write anything critical? Critical articles or reviews and so on? You seem to be very aware of current developments in poetry.

I've tried hard, really hard, writing an essay on poetry. I keep working on it but it keeps changing all the time,

going further. I've got pages and pages of notes and it's still not finished, so it seems endless. The research never finishes. But I would. I would like to try an essay. It's a very good exercise just because it requires a lot of research.

What about a personal essay on poetry? Sort of an ars poetica?

That's what I was doing. But it continually went on and on just as my ideas on poetry keep changing.

Do you think there's an opposition between creative and critical work? Are the intuitive and rational faculties we all have antagonistic to each other?

But it's good for an artist to write essays because it makes you come to a better understanding of poetry. You can expand your consciousness all the time.

Do you have any interest in satirical poetry?

I don't think so. No interest in it. *Do you think it's a kind of secondary*

poetry?

I don't know. I guess I do kind of look down on it. [laughter] I can't say it's secondary exactly, but it's not something I'd want to spend much time doing. I have enough fun joking with my friends to start joking in literature. I have some funny poems, but I don't consider them anything except jokes.

Should a poet be a myth-maker or a realist or both?

Something in between. I don't feel very comfortable with either of the two terms if they're used exclusively.

Can there be any umbrella themes applied to Canadian literature like "victimization" or "garrison mentality", etc? Are these too simple?

Yeah, they're much too simple. You can find victimization in Canadian literature, sure, but if you go digging you can find as many other things as you're looking for.

Are sponsorship programs like the Canada Council helpful? Or do they promote laziness?

It's all really a question of ethics. If someone is working ethically at his art, working hard and with dedication, these are good. Presumably a lot of people get grants who are maybe less than ethical, so it doesn't serve any purpose. It becomes a kind of crutch—

—like welfare?

Yeah.

Can we write poetry for the average guy on the street? Or is that a contradiction?

I don't write for everybody, and I don't think a poet should. Poetry is my interest and other people have their interests, and that's fine. I don't think poetry should be a common denominator for life. It's just a part of life, that's all.

ELA Goes to Press

by Joan Yanofsky

McGill's English Literature Association (ELA) represents all students who take courses in the English Department. Recently the association has embarked on a number of projects which may well make its name known not just to English students, but throughout campus, and perhaps beyond.

On April 10th, the third issue of the ELA's thriving science fiction and fantasy magazine, *The 1000th Man*, will go on sale in the Union and Arts buildings, as well as at Mansfield Book Mart, The Word bookstore, and International News. The 52-page magazine, which contains articles, short stories and even four science fiction fantasy poems written mostly by McGill students, costs 95 cents.

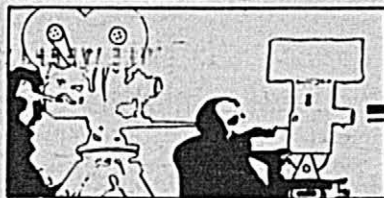
The *1000th Man* editor Wendy Pearson said in a telephone interview that the 200 copies of the second issue of the magazine, which came out in December, were "literally completely sold out. There was not one magazine left." To meet the rising demand, 500 copies of the third issue are being printed.

The magazine was originally funded by a grant from the ELA, and the ASUS later gave additional money to the project. Revenue from sales, and the recent decision to publish advertisements may eventually help to make *The 1000th Man* a self-supporting venture, said Pearson.

Another ELA project, the *McGill Literary Journal*, will probably make its debut in September. The journal will be a forum specifically for literary criticism and will not include creative writing.

However, a third project, still in the planning stage, is a drama journal whose main purpose will be to publish original plays. The journal is the brainchild of McGill student Sheldon Rappaport, who hopes that the plays may eventually be produced at McGill and elsewhere.

Anyone who is interested in submitting literary work to these magazines may do so; it is not necessary to be an ELA member. Students are also needed to work on production and sales. For further information, telephone 392-4483 or go to Room B-20 of the Arts Building any weekday.



1900 Re-reviewed

by Flo Leibowitz
and Bob Powell

1900 is a powerful and intensely moving film which brings to life a chapter in history—socialist organization in Italy from 1900 to 1945. On the surface, it is a sprawling tale of half a century as experienced by two families in Emilia (a rural district of Northern Italy) the Berlinghieri, a dynasty of landowners, and the Dalcos, a clan of peasant sharecroppers. But, it is primarily an allegorical history of modern Italy.

Director Bertolucci's talents absolutely shine. The indulgent and self-consciously hip obscurity of *Last Tango in Paris* has been discarded for his old straightforward emotional appeal and naturalistic style.

In fact, one of the major achievements of 1900 is that it gets so much mileage out of basic cinematic techniques. The post-World War I sequences contrasting the childishly irresponsible relationship of the landowner Alfredo (Robert de Niro) and the pampered futurist Ada (Dominique Sanda) with the free and honest affections of Olmo (Gerard Depardieu) and Anita (Stefania Sandrelli), the peasant revolutionary, has got to be one of

the most elegant uses of montage since Eisenstein.

Bertolucci shows the progressive transformation of the feudal power structure in the turn-of-the-century Emilian countryside into various stages of industrial capitalism, and how this seeming progress only worsens the peasants' already meager economic lot. The mechanical reaper bought by the old landowner, the Padrone (Burt Lancaster) has, by the end of the first World War, been transmuted into the complete mechanization of the Berlinghieri holdings, the cost of which is borne by cutting into the peasants' share of the crop. This increasing oppression of the peasants is juxtaposed by Bertolucci with progressive stages of their resistance up to the formation of the Italian Communist Party.

The development of fascism in Italy in the 1920s is depicted as first and foremost a repressive response to the organization of the peasants, first openly encouraged by the landlords, then aided by the passivity of even the most "enlightened" of the next generation of "Padroni" (Alfredo). And, in one of the saddest and bitterest observations of the film, Bertolucci depicts the retreat of the wealthy intellec-

tuals in the face of Mussolini's blackshirted stormtroopers into idle academicism and a social whirl that only lots of money can buy. Furthermore, it is argued that not just technology, art, and intellectual life were corrupted, but the church (in a magnificent composition, the local priest obediently passes the hat during a meeting of the budding fascist movement at the beckoning of Alfredo's father), sexual relations, a women's sense of herself and finally, one's ability to realistically assess the world and one's moral responsibility.

what conclusions they are to

draw from the past he has depicted. Was the decision of the Communists to cooperate with middle-of-the-road and rightist elements, represented by a dramatic shot of Olmo's decision to surrender his gun to the representatives of the provisional government, through well-intentioned, ultimately a sell-out of the revolution? ("It's the same old trick", a peasant snarls at provisional government representatives. "I'm not giving them my gun".) Or, was it a wise strategic retreat in the face of an unsophisticated, though justifiably angry, peasantry and potentially overwhelming forces of reaction.

Though 1900 is intensely political, it would be a great injustice to consider it ultimately in the same vein as creaky and moralistic Soviet tractor operas like *Alexander Nevsky* and *Earth*. Likewise, it is unfair to portray 1900 as propaganda such as seen in *October*. Rather, given the glowing and nostalgic cinematography and its many theatrical moments, 1900 may well be the Italian left's answer to *The Seven Samurai* or *Gone With the Wind*. 1900 is living proof that film from a Marxist perspective can be not only technically sophisticated, but vibrant, exciting and real.

Groove...

contd from page thirty-six

Donna Summer has matured since her appearance on the disco scene some years ago. Then she was moaning and groaning "Love to Love You baby," and being censored for her sexual explicitness. On *Once Upon A Time...* the sexuality has been toned down and the music has improved, blending, as it were, the attractiveness of the Summer of old with the quality of today's performer.

Saturday Night Fever (RSO)

Unquestionably the most popular disco album of all time is the current chart-busting soundtrack to the movie *Saturday Night Fever*. The film, starring John Travolta, is about a disco kid whose sole raison d'être is to seek the heights of contemporary dancing. Shot in a chic Brooklyn discothèque, the film is doing wonders to satisfy the needs of our society's plasticized adolescents.

The music is intrinsic to the film. Whatever is left untold on the silver screen is revealed on vinyl. The Bee Gees make their effervescent presence known once again, writing and performing a sizeable portion of the double album's material. The first single culled, "How

Deep Is Your Love?" a slow ballad, was released long before the movie and sold extremely well, as are, at present, the latest dancing cuts, "Stayin' Alive" and "Night Fever."

The first side, unofficially billed the "prime choice" side, includes the three previously mentioned tracks, as well as another Bee Gee tune, "More Than A Woman", and Yvonne Elliman's "If I Can't Have You", projected to be the next smash single. Other popular songs currently being given airplay in our fair city's top discos are the Tavares rendition of "More Than A Woman" and the Trammps' "Disco Inferno", a major hit of last year.

Aside from the new material done solely for the movie, the 17-song set contains a sampling of disco hits gone by. The Bee Gees throw up in the limelight again with "Jive Talkin'" and "You Should Be Dancing", along with KC and the Sunshine Band's "Boogie Shoes" and "A Fifth of Beethoven", done by Walter Murphy.

Saturday Night Fever and the Bee Gees go together hand in, er, hand. Their compositions complement the film as they describe the dilemmas John Travolta faces in his search for the ultimate dancing partner.

With hit music from the brothers Gibb to accompany a hit flick, there's only one inevitable result—Instant cash.

Village People (Casablanca)

The Village People entourage first appeared on the disco circuit last September and caused quite a commotion. Although the quality of their music is no better than that of others in the genre, they discovered that the Concept Album, a novelty in disco, proved a big seller.

Their debut album, simply entitled *Village People*, was highly successful. The disc depicts the California lifestyle, contrasting the normality in "San Francisco" with the bizarreness of moving up to the glamour world of "Hollywood" (*Everybody Is A Star*).

Hot on the heels comes the recent release *Macho Man*. Following in the footsteps of its predecessor, *Macho Man* describes varying schools of thought on masculinity—"Macho Man" in contention with "I Am What I Am".

Village People appear to have found one of the solutions to disco's many problems: break the monotony by coming up with something outrageously different and hope it's successful. And successful it is!

FilmSoc Retrospect

by Kerrie Harvey

"And so it goes... tiddley-pom, tiddley-pom". Winnie-the-Pooh said that about life in the forest, but it applies just as well to the McGill Film Society and life in the University jungle—or the University jumble, whichever the case may be.

"Surprise package" is another good phrase to apply to the Society's 1977-78 season. The first semester went off with a bang and more than a little bit of backfire—the Society offered a record number of films between the Wednesday, Thursday, Friday and Saturday night series, but for some reason even the "big-name" films didn't draw as well as had been expected.

The Thursday night "Directors' Series" was theoretically a good idea, but a poor box-office tactic, since the McGill audience apparently wanted no more film-y type things than entertainment with a capital "E".

And then, of course, there was that ill-fated football roustabout with the Daily Diarrhetics... whoever decided what the score was in that one, anyway?

After re-designing the budget for second semester, the Film Society went back into opera-

tion on a two-series programme—Thursday and Friday nights only. The turnout this time around has been mixed, including both the usual small-but-dedicated core group of movie buffs and a wider, more diversified bunch, such as the blushing and unexpected masses that turned out for the Best of the New York Erotic Film Festival: Part II.

Although it is already late March, the Society still has six more films scheduled for showing:

On March 30 is *The Castle*, an excellent adaptation of the Kafka novel. March 31 is *The Day of the Locust*, loosely translated as "the true grit behind Hollywood—just one more time."

April 6 is *The Big Sleep*, and a final taste of Humphrey Bogart to tide you over the summer months. April 7 is Antonioni's *The Passenger*, an innovative exploration of the balances between style, form, and content.

Antonioni's film deals with the problem of escaping the self-limiting definition of an "identity"—not necessarily a misplaced or a confused identity, but any identity at all. Although the film is long and

sometimes slow-moving, it more than makes up for its narrative lethargy in a variety of ways.

There is an intricate symbolic system of concrete meaning spun out of the use of colours and the use of cars in the film—a system in which the patterns manage to remain consistent without sinking into the obvious and without slithering into the Beat-a-dead-horse-into-hamburger-for-Artistic-Reasons syndrome.

Also, there is the much-heralded final sequence, in which the camera's perspective undergoes the same perspective convolutions as does the main character. The only difference is that the camera, in an incredible closing shot (they had to have a double-jointed cameraman for this one, no doubt about it) succeeds in doubling back in on itself, and then breaks forth out of the

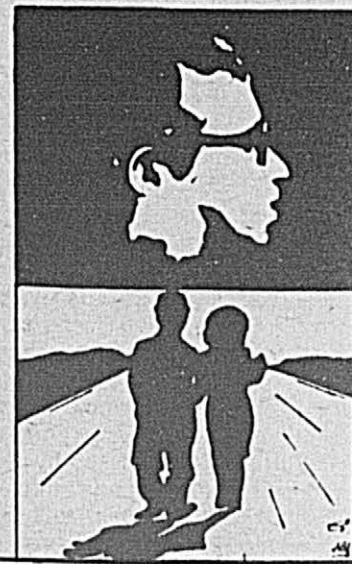
internal limitation which it has just constructed, whereas the character offers another, less optimistic, conclusion. Jack Nicholson, of *One Flew Over the Cuckoo's Nest* fame, does an excellent job as the nameless main character.

On April 13 is *Pygmalion*, and then the 1978 season ends on April 14 with *Dr. Strangelove*, starring Peter Sellers and directed by Stanley Kubrick.

The Film Society, despite its occasional difficulties, has been one of the more active groups on campus, providing a unique service to the McGill community. Elections last week for next year saw Steve Lazer, Lisa Beatty, Connie Adamson, and Anne Mounter elected as president, vice-president, treasurer, and secretary. The Film Society is an undeniable asset to campus life; anyone interested in helping the Society run next year

should feel free to get in touch with any of those people. Who knows, you may even get another shot at the McGill Daily on the field of football battle?

And so it goes, tiddley-pom, tiddley-pom, tiddley-pom.



V.D.

Some straight talk from Julius Schmid

The purpose of this advertisement is to educate you about venereal diseases. If you think this subject is no concern of yours, we'd like to point out that V.D. has reached epidemic proportions in Canada. It cuts across all age, income, social and educational groups. A conservative estimate is that between 500,000 and 1 million Canadians suffer from V.D.

What we're going to do in this advertisement is to tell you in plain, simple language about three

of the most prevalent venereal diseases in Canada today. What the symptoms are, the various stages of the diseases and most important of all, what you can do to prevent infection.

Now, if in the course of reading this advertisement, you suspect you might have some of the symptoms described, consult your physician immediately. The treatment is confidential and if caught early enough the disease can be easily treated.

GONORRHEA

This particular disease has become rampant due to possible changing social and sexual attitudes. Despite the most advanced treatment methods medical science has been unable to check the spread of this condition.

STAGE I

Symptoms generally appear from two to six days after exposure to the bacterium *Neisseria gonorrhoea*, however, up to 20 percent of men and as high as 80 percent of women show no symptoms at all. In the male, the usual signs are pain when urinating and a discharge of pus from the penis. Women are likely to experience burning during urination, a yellowish vaginal discharge, abnormal menstrual bleeding, and swelling or abscess of the Bartholin's glands at the mouth of the vagina. (Symptoms of oral and anal infection may include, in the throat, a burning sensation, and, in the rectum, burning and itching, persistent urge to defecate, and a bloody discharge).

STAGE II

If allowed to progress untreated, gonorrhea can produce severe inflammation of the pelvic organs; blockage of the Fallopian tubes and sperm ducts and thus sterility; gonorrheal rheumatism or arthritis; inflammation of the heart valves; even blindness, particularly in newborn babies.

Up until a few years ago, penicillin was the standard treatment method, but today, several penicillin-resistant strains of the disease have appeared and other, stronger drugs—tetracycline, spectinomycin, ampicillin, amoxicillin—must sometimes be used. Cases in which pelvic inflammatory disease has developed may also require hospitalization.

SYPHILIS

First of all let's make one thing clear: you can't pick up syphilis from lavatory seats or public drinking fountains. Syphilis is transmitted only through sexual intercourse.

STAGE I

About three weeks after sexual relations, a lesion called a chancre (pronounced "shanker") develops at the site—usually the genitals or mouth—and nearby lymph nodes become enlarged. The chancre itself disappears within four to six weeks.

STAGE II

If syphilis is left untreated, more lymph nodes eventually become enlarged and a spotty red rash appears over most of the body. During this stage, fever, weight loss, general weakness, loss of appetite and headaches are typical. After several months, the rash subsides and syphilis enters a latent period lasting months or even years.

STAGE III

Blindness, insanity, impotence, heart disease.

Children born to syphilitic mothers are also infected. The earliest sign is sniffing, after which sores appear on the skin and the mucous membranes, and the disease starts to progress as in adults.

If caught early enough, syphilis can be easily treated with penicillin. Other antibiotics such as tetracycline, erythromycin, or chloramphenicol are also used.

GENITAL HERPES

This sexually transmitted disease was almost unknown until the late sixties. About 95 percent of all cases are due to infection with herpes simplex virus II, a virus affecting only the genital areas; while another 5 percent result from infection of the genital area with herpes simplex I, the cold-sore virus.

STAGE I

In women, tiny, painful blisters resembling oral cold sores appear on the labia, cervix or anus. Symptoms in men include similar lesions on the penis or anus, accompanied by burning urination and watery penile discharge. Fever is a possibility in both sexes. Within a day or so the blisters break, then form round, grey-white patches which generally heal spontaneously within two weeks. This may be the end of the problem, or genital herpes may reappear periodically as cold sores often do.

STAGE II

A possible serious complication: recent studies suggest that herpes II may play a role in the development of cervical cancer. The virus is reported to be present in 36 percent of cervical cancer patients, and parts of the herpes II virus have been extracted from cervical cancer cells. Because of this, women who've been infected should be especially careful to have regular Pap tests.

No totally effective cure for herpes exists. While some gynecologists paint the infected area with gentian violet, others maintain this treatment doesn't work. However, a promising new antiherpes drug, adenine arabinoside (Ara-A) is being tested and may soon be approved for general use.

AND HOW TO PREVENT CONTRACTING THEM.

There are only two methods of avoiding the risk of contracting V.D.

1. Refrain from sexual relations.

2. Use a prophylactic during intercourse.

Use of the prophylactic is the only method officially recognized and accepted as an aid in the prevention of transmission of venereal disease. Besides being a disease preventative, prophylactics are one of the oldest and more effective means of birth control known and the most popular form used by males.

And we'd like to introduce you to six of the best brands of prophylactics that money can buy. They're all made by Julius Schmid. They're all electronically tested to assure quality and dependability. And you can only buy them in drug stores.

RAMSES

Regular (Non-Lubricated) & Sensitol (Lubricated). A tissue thin rubber sheath of amazing strength. Smooth as silk, light as gossamer, almost imperceptible in use. Rolled, ready-to-use.

FOUREX

"Non-Slip" Skins— distinctly different from rubber, these natural membranes from the lamb are specially processed to retain their fine natural texture, softness and durability. Lubricated and rolled for added convenience.

SHEIK

Sensi-Shape (Lubricated) & Regular (Non-Lubricated). The popular priced, high quality reservoir-end rubber prophylactic. Rolled, ready-to-use.

NuForm

Sensi-Shape (Lubricated) & Sensi-Shape (Non-Lubricated). The "better for both" new, scientifically developed shape that provides greater sensitivity and more feeling for both partners. Comes in "passionate pink." Rolled, ready-to-use.

EXCITA

Gently ribbed and sensi-shaped to provide "extra pleasure for both partners." Sensitol lubricated for added sensitivity. Also in "passionate pink." Rolled, ready-to-use.

Fiesta

Reservoir-end prophylactics in an assortment of colours. Sensitol lubricated for added sensitivity. Rolled, ready-to-use.

If you would like some free samples of our products, fill in the coupon below and we'll send you everything in a plain envelope.

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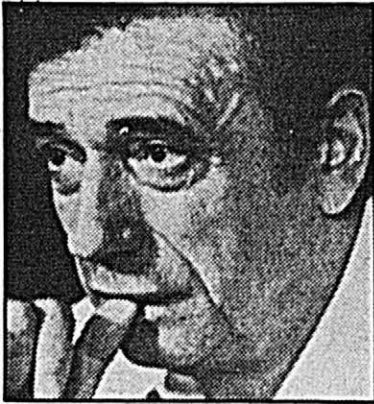
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here, there and anywhere

FILM



McGILL FILM SOCIETY (3480 McTavish St; 392-8934)

Thu, Mar 30: *The Castle* (Ger 1969) d. R. Noelte. 7&8:30 admission 75 cents.

Fri, Mar 31: *Day of The Locust* (1976 USA) d. John Schlesinger 7 & 9:30. admission \$1.00

SEVILLE FESTIVAL (2155 Ste Catherine St West; 932-1139) admission \$1.99

Thu, Mar 30: 7:30 *The Gold Rush* (1925 USA) d: Charlie Chaplin...9:30 *Hara Kiri* (1972 Japan) d: Masaki Kobayashi

Fri, Mar 31: 7:30 *Love and Death* (1975 USA) d: Woody Allen...9:30 *Bobby Deerfield* (1977 USA) d: Sidney Pollack...12:00 *Texas Chainsaw Massacre*

Sat, Apr 1: 5:30 *The Gold Rush*...7:15 *Love and Death*...9:15 *Looking For Mr. Goodbar* (1977 USA) d: Richard Brooks...12:00 *The Rocky Horror Picture Show* d: Jim Sharman

Sun, Apr 2: 4:30 *Bobby Deerfield*...7:00 *Looking For Mr. Goodbar*...9:30 *Amarcord* (1974 It) d: Federico Fellini

Mon, Apr 3: 7:00 *Looking For Mr. Goodbar*...9:30 *And Now For Something Completely Different* (1971 GB) d: Ian MacNaughton

Tue, Apr 4: 7:00 *King Lear* (1971 GB) d: Peter Brook...9:30 *Looking For Mr. Goodbar*

Wed, Apr 5: 7:15 *Citizen Kane* (1941 USA) d: Orson Welles...9:30 *Limelight* (1952 USA) d: Charlie Chaplin
CONSERVATOIRE D'ART CINEMATographique (1455 de Maisonneuve; 879-4349) admission \$1.00

(HOMMAGE A DEUX ACTEURS FRANCAIS: YVES MONTAND & JEAN-PAUL BELMONDO)

Thu, Mar 30: 7:00 *Les Portes de la Nuit* (1946 Fr) d: Marcel Carne avec Yves Montand...9:15 *A Bout de Souffle* (1959 Fr) d: Jean-Luc Godard avec Jean-Paul Belmondo

Fri, Mar 31: *Moderato Cantabile* (1960 Fr) d: Peter Brook avec J-P Belmondo...9:00 *Le Salaire de la Peur* (1953 Fr) d: H.G. Clouzot avec Yves Montand

Sat, Apr 1: 7:00 *Les Sorcières de Salem* (1956 Fr) d: Raymond Rouleau avec Yves Montand...9:00 *Two Women*

(1961 It / Fr) d: Vittorio de Sica avec J-P Belmondo

Sun, Apr 2: 7:00 *The Love Makers* (1960 Fr / It) d: Mauro Bolognini avec J-P Belmondo...9:00 *Grand Prix* (1966 USA) d: John Frankenheimer avec Montand.

LA CINEMATEQUE QUEBECOISE (1700 St-Denis; 844-8734)

Thu, Mar 30: 7:30 *Avantage ou Les Metamorphoses du Coq* (Bulg 1977) d: Gueorgui Dulguerov...9:30 *Coup de Soleil* (Bulg 1976) d: Irina Aktacheva et Christo Piskov

Fri, Mar 31: 7:30 *Eau Forte* (1975 Bulg) d: Ivan Terzlev...9:30 *La Piscine* (1976 Bulg) d: Binka Jellazkova

Tue, Apr 4: *The New Old World* - animation...9:30 *One Man's War* (Fin. 1973) d: Risto Jarva

THEATRE



PLAYERS' THEATRE (3480 McTavish; 392-8989-8926)

The Infernal Machine, by Jean Cocteau. To Sunday 2 April, and Wed 5 Apr to Sun 9 Apr; 8:30 pm; tickets \$3. students \$1.50 on Mon, Wed, and Sat.

SAIDYE BRONFMAN THEATRE (5170 Cte Ste-Catherine; 739-7944)

The Trial of the Rosenbergs, by Peter Madden. To Apr 16; Sat to Thurs, 8:30, Sun 7:30. \$5 to \$6.50.

CENTAUR THEATRE (453 St. François-Xavier; 288-1229)

Back to Beulah, by W.O. Mitchell. To Apr 9; 8:30 pm; \$5.50 and \$6.50.

Mar 28-Apr 2: *Sizwie Bansi Is Dead*. Sat. matinée 2:30 pm, Sun 7:00 pm. Other evenings 8:30 pm. Tickets \$5.50 and \$6.50.

THEATRE DU NOUVEAU MONDE (84 Ste-Catherine St West; 932-3137)

To April 8: "Ah ah!..." by Rejean Ducharme. Tues. to Fri. at 8:00 and Sun 7:00 - \$3.75, \$4.75, \$5.75. Sat matinée at 5:00 - \$3.25, \$4.25, \$5.25. Sat.

Night at 9:00 - \$4.25, \$5.25, \$6.25.

PLACE DES ARTS (Théâtre Maisonneuve)

Mar 31, Apr 1-3: *Le Temps d'Une Vie*. presented by Le Théâtre Populaire du Québec. Mar 26, 27, 31, Apr 2, 3 at 8:30 pm, Mar 25, 31, Apr 1, 3 at 2:30 pm. Tickets \$3, \$4, \$5, \$6, \$7.

PHOENIX THEATRE (1339 Canora Road; 733-2039)

One Act Plays, by Tennessee Williams. April 4 through 9; 8 pm. students \$1.

CHAMELEON THEATRE (7141 Sherbrooke W; 482-0320, ext. 582)

Runtilla and Matti, His Hired Man, by Bertolt Brecht, presented by the Cambridge Ensemble of Boston. Sunday 2 April, 2:30 and 8 pm; FREE.

DOUGLASS BURNS CLARKE THEATRE (1455 de Maisonneuve W; 879-2852)

Happy End, by Bertolt Brecht with music by Kurt Weill, presented by the Concordia Performing Arts Division. April 4 to 9; 8 pm; students \$1.

THE BLACK THEATRE WORKSHOP (1968 de Maisonneuve Bldg. W; 937-3539, box office after 3 April, 879-4341)

Hey You, Light Man!, by Oliver Halley, presented at the Centaur II, 453 St. François-Xavier. April 12 to 16; 8:30 pm, and 7:30 on Sun 16 Apr; matinées Sat 15 Apr and Sun 16 Apr at 2:30 pm. \$1.50-\$4.00 matinées, \$2 to \$6 evenings.

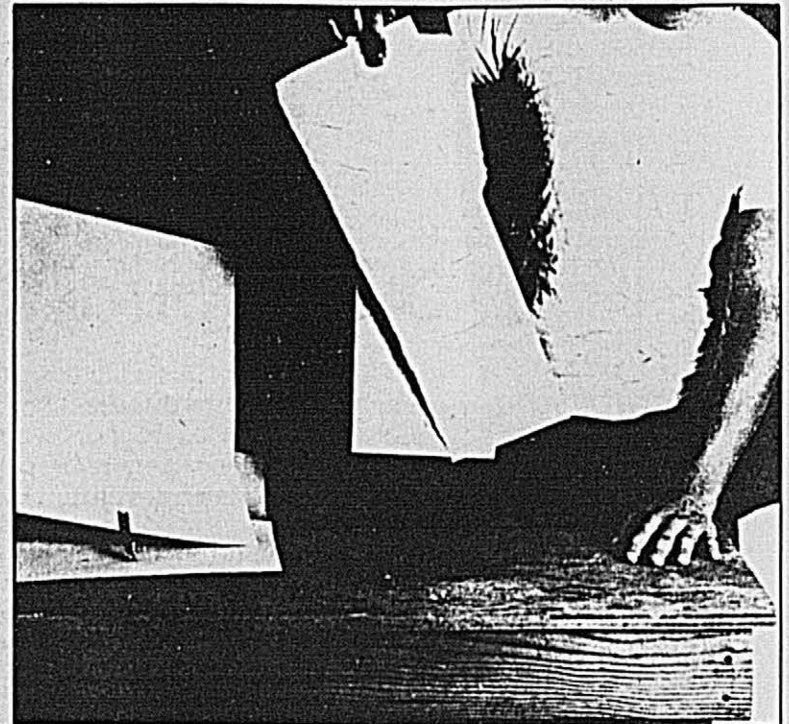
MUSIC

McGILL UNIVERSITY, Douglas Hall (3851 University St)

Mar 31, Apr 1: Alice Gerrard & Mike Seeger. Tickets \$2.50 at Sadies, The Yellow Door (3625 Aylmer) evenings only, Montreal Folklore Centre (4928 Sherbrooke St West) 9 pm

F.C. SMITH AUDITORIUM (7141 Sherbrooke W.)

Sat, 8 April: *The Hometown Band*. 8 pm; tickets \$4.99, at TRS outlets.



RISING SUN (286 Ste. Catherine W; 861-0657 and 486-9889)

To April 1: Betty Carter
4 to 9 April: Stephen Barry Blues Band

11 to 16 April: Big Mama Thornton, the mother of the blues.

18 to 23 April: Phil Woods, alto sax.

25 to 30 April: Archie Shepp, free jazz.

PLACE DES ARTS

SALLE WILFRID-PELLETIER

April 4-9: Harry Belafonte & co. Saturday at 8 pm and 10 pm, Sun at 2:30, other evenings at 8 pm. Tickets \$6, \$8, \$10, \$12.

THEATRE MAISONNEUVE

Apr 2: Amadeus Quartet. AT 4:30, tickets \$2.75, \$5, \$6, \$7.

Apr 3: Recital Martha Hagen-Harpsichord. At 8:30, tickets \$3.50, \$4, \$5, \$6, \$7.

THEATRE PORT-ROYAL

Apr 3: Recital Peter McCutcheon-guitarist. At 8:30, tickets \$4.50, \$5, \$5.50.

McGILL UNIVERSITY, Redpath Hall.

Apr 1: The Guitar Duo, two classical guitar teachers, one from Concordia University, the other from University of Plattsburg will perform at 8:30 pm, admission \$5.00; \$2.00 students.

YELLOW DOOR COFFEE HOUSE (3625 Aylmer; 392-4947)

Mar 30-Apr 1: Peter Chalmers

Apr 2: Chris Rawlings. Children's concert at 1:30. Tickets are \$1 for children, \$2 for adults. Adults must be accompanied by a child. Advance tickets at Montreal Folklore Centre (4928 Sherbrooke) days, and Yellow Door-evenings.

Apr 1: Workshop on Traditional Vocal & Instrumental Styles of The Southern Appalachians, given by Mike Seeger

and Alice Gerrard, at 1:30 pm.
THE GOLEM COFFEE HOUSE (3460 Stanley; 845-9171)

Apr 1: *The Mountain City Ramblers*. First set at 9:30

ART

OPTICA GALLERY (451 St. François-Xavier; 288-2419)

To April 7: San Francisco Associates Five Photographers. And Two Sides To Every Story, a film by Michael Snow, Mar 27, between 11 am and 9 pm; Mar 28 between 10:30 am and 4:30.

MONTREAL MUSEUM OF FINE ARTS (3400 avenue du Musée; 285-1600) presents at the Centre Culturel de Vaudreuil

To Apr 21: Sculptures by Yves Trudeau, featuring the mobility and flexibility of the module.

To April 28: *Egypt After the Pharaohs: Coptic Textiles*.

To Apr 30: Monique Charbonneau - graphic art.

MCCORD MUSEUM (690 Sherbrooke St West; 392-4778)

Continuing through June 1978: *Photographers on the Bay*. Open Wed. to Sun. 11 am to 5 pm.

SAIDYE BRONFMAN CENTRE (5170 Côte Ste-Catherine Rd; 739-2301)

To Apr 24: *Folk Art Of Nova Scotia*

VISUAL ARTS CENTRE (350 Victoria Ave; 488-9559)

Mar 31-Apr 22: Denise Beaudin-Tapestries. Vernissage, Thursday Mar 30 at 8 pm.

DANCE

PLACE DES ARTS, Salle Wilfrid-Pelletier.

Apr 1, 2: *Les Ballets Jazz*: Jazz divertissement, Gershwin Song Book, Diary, Up There, and La Perfectly Swell. At 8:30, tickets \$4, \$5, \$6, \$8.

Summer Employment

The Yellow Door Elderly Project

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STUDENTS' SOCIETY Applications

are hereby reopened for the position of

EDITOR-IN-CHIEF

McGill Student Handbook 1978

The Handbook is the soft-cover book, about 100 pages in length, which will be given to every McGill student during registration in September 1978.

The book is produced during the summer and contains introductory information about student organizations and activities, McGill in general, as well as the Montreal area. The editor may include other appropriate information, space permitting.

The position of Editor is open to all McGill students. Prior experience with publications would be an asset.

Applications will also be considered from groups wishing to form a co-editorship.

The position is considered voluntary but may involve a small honorarium.

Application forms are available in the Students' Society General Office, Union 105, 3480 McTavish Street. Completed applications should be submitted to Miss Denise Despres, Secretary in the General Office, NO LATER THAN 4:30 p.m. FRIDAY, APRIL 7th, 1978.

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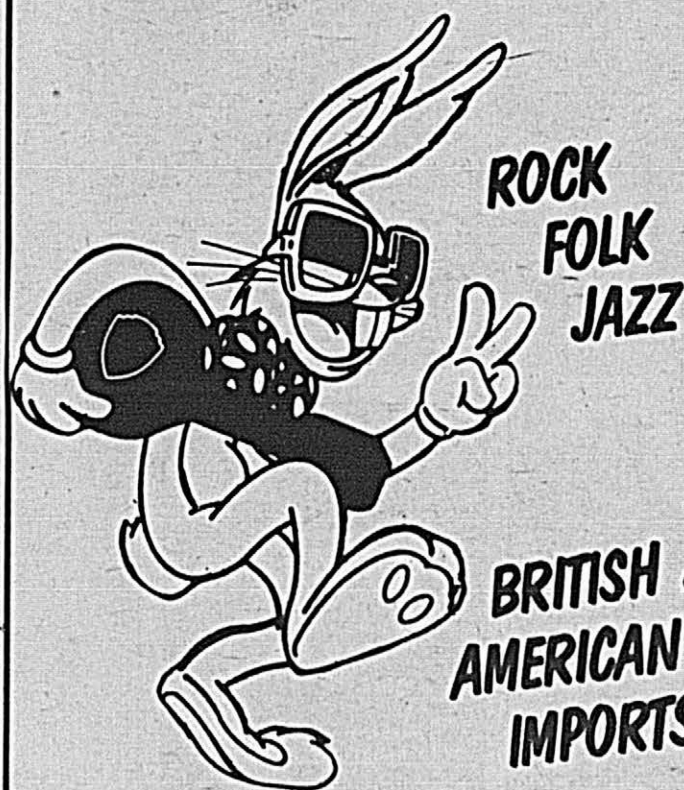


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